

Sotheby's EST. 1744

Sotheby's PARIS | HÔTEL LAMBERT UNE COLLECTION PRINCIÈRE 11 OCTOBRE 2022 PF2261

HÔTEL LAMBERT

UNE COLLECTION PRINCIÈRE

I : CHEFS-D'ŒUVRE

PARIS | 11 OCTOBRE 2022

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UNE COLLECTION PRINCIÈRE

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I : CHEFS-D'ŒUVRE

VENTE À PARIS

VENTE I – CHEFS-D'OEUVRE
Mardi 11 octobre 2022
16h - Lots 1 à 87

VENTE II – KUNSTKAMMER
Mercredi 12 octobre 2022
14h - Lots 101 à 326

VENTE III – A TRAVERS L'HÔTEL LAMBERT
Jeudi 13 octobre 2022
11h - Lots 401 à 753

VENTE IV – LES ARTS DE LA TABLE
Vendredi 14 octobre 2022
11h - Lots 801 à 907

VENTE V – L'ECRIN
Vendredi 14 octobre 2022
14h30 - Lots 1001 à 1218

VENTE VI – VENTE ONLINE
Lots 1301 à 1442

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Samedi 8 octobre
11 h – 19 h

Dimanche 9 octobre
10 h – 18 h

Lundi 10 octobre
10 h – 20 h

Mardi 11 octobre
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FOREWORD

It is with immense pleasure that Sotheby's unveils, in these volumes the magnificent contents of the Hôtel Lambert, a universally known landmark in Paris, with interiors known only to few.

Sotheby's relation with the Hôtel Lambert goes back to 1975 when some of its contents were sold in Monaco, on behalf of Baron Guy de Rothschild and Baron de Redé and this liaison continued when the Estate of the latter was finally sold at Sotheby's, Paris in 2005.

In a continuous crescendo we are here today to present the immense and highly prestigious collection so admirably assembled by His Highness, Sheikh Hamad bin Abdullah Al Thani and his immediate family, whom we profoundly thank for having entrusted us with such a prestigious assignment.

After a superlative and respectful restoration of the building, years have been spent recreating the interiors with the most splendid works of art. Connoisseurship along with a deep passion and a taste for the most sophisticated details uphold this vast collection and the captivating interiors.

We hope that through the pages of these volumes, the immersive rooms on display in London, New York, Paris and Hong Kong as well as the exhibition which will take place in our Paris galleries in October will not only create a new and exciting historic occasion in its own right, but will also convey the emotions and enduring memories that this unique collection has afforded.

Charles Stewart
CEO, Sotheby's Worldwide



ONE COLLECTION MADE OF MANY COLLECTIONS

One fine evening during the summer of 2021, after more than fifteen years since my first visit to the Hôtel Lambert (when Alexis von Rosemberg, 3rd Baron de Redé, was its illustrious tenant), I crossed the courtyard at n. 5, Rue Saint-Louis en l'Île with unchanged anticipation.

Upon my return and presented with this superbly restored French monument charged with the honours of history, I realized that this is undoubtedly the most beautiful French Hôtel particulier in private hands, as well as one of the most astonishing residences in the world. I ascended the grand staircase with the same sense of awe that so many illustrious visitors must have experienced before me.

I passed through ceremonial and reception rooms one after the other, followed on by the private apartments, mesmerized by the magnificent contents illuminated under the light of the rock crystal chandeliers. It is a fact that upon entering the Hôtel Lambert, the visitor is transported into another world – one that pays homage to a glorious past, while creating the most enthralling present. Within this world several universes co-exist, each recreated in a different room, all seamlessly ordered and governed by an absolute and immutable rule: the triumphant marriage between harmony and perfection.

The palace, located in the very heart of Paris on Ile Saint-Louis and listed as a historical monument since 1862, has always been regarded as a jewel of French art. Designed to accommodate and showcase the splendour of the *Grands Siècles* and under the direction of the famous interior designer Alberto Pinto, the Hôtel Lambert has risen to new heights. Nothing is left to chance. The layout is meticulous, and each detail unites all the pieces within the collection. The opulence of the fabrics and the luxury of the trimmings orchestrate a marvellous symphony with the luxurious 18th century carpets.

Whilst all the usual effusive superlatives apply – grandiose, magnificent, sublime, there is yet something else, something quite unique here. Any attempt to capture the true essence of this collection in words proves to be too complex a task, for it is a collection like no other. This is a collection made of many collections, assembled by an impassioned collector with erudition and an extraordinary eye.

The mythical *cabinet des Emaux* - Enamel Room - was conceived by Renzo Mongiardino many years before and houses the vast collection of Limoges enamels. This intimate, limited space invites the viewer to admire its works of art very closely and it is thanks to the ability of Alberto Pinto that this small *Kunstkammer* opens into a larger space, allowing the natural continuation of another collection, this time of rock crystals, vermeil and nautilus shells.

The memory of shafts of daylight reflecting on these precious surfaces, which I had the opportunity of observing many times during subsequent visits, remains indelible. Who else but José Maria Sert, with the incredible folding screen, could have brought such continuity and modernity to the gold and silver treasures, the cascades of luminous vermeil, and the assembled contrasting monochrome works of art.

Scattered along the various salons, this 'temple' of beauty presents the largest collection of French gilt bronze mounted Chinese and Sèvres porcelain vases ever offered in a sale and is comparable only to that of the Duc d'Aumont. The Italian maiolica, the mounted blancs de chine, the Antique and Renaissance jewellery, the ivories in the iconic *Cabinet des Muses*, the magnificent 18th and 19th century silver (the appreciation of which you will find in Vol. IV) represent some of the many collections which co-existed at the Hôtel Lambert.

All the works of art and paintings were not chosen solely for their aesthetic qualities, but display the most exquisite appreciation of the craftsmanship of artists such as André-Charles Boulle, BVRB, Weisweiller, Tilliard, Hertaut, Thomas Chippendale, Feuchère, Thomire, Raffaelli, Van Hemessen, Watteau, Boucher, Hubert Robert, amongst a vast quantity of other celebrated names. For many of these pieces, the historic and academic value is as important as the aesthetic attribute. Indeed, the mix of prestigious provenances from the 17th century to the most illustrious collectors of the 20th century indicate that more than 60 personalities championed the works admired at the Hôtel Lambert. Kings, queens, princely families, mistresses, aesthetes and collectors of the 18th and 19th centuries, English aristocrats and aficionados; and closer to our present era, Count Stroganoff, Richard Wallace, the Rothschilds, Coco Chanel, Florence J. Gould, Arturo Lopez-Willshaw, Baron de Redé, Antenor Patiño, Hubert de Givenchy, Karl Lagerfeld, amongst many others.

All these personalities had a penchant for 17th and 18th century French works of art, but gathering all of these objects together so distinctly, mixing them with other styles and periods with such a bold and triumphant approach, represents a visionary achievement to be lauded and appreciated by all lovers of art and beauty and which we hope to have justly conveyed through the pages of these catalogues.

I would like to thank Linda Pinto whose vibrant memories, (Vol III) of her brother Alberto, the 'deus ex machina' behind the decoration of the Hotel Lambert, have wisely brought back to life his unparalleled connoisseurship and taste; Alexis and Nicolas Kugel who have advised on the choice of many of the works of art here presented and whose contribution you can read in Vol II; Patrick Mauriez and Alain-Charles Perrot for their essays which help us better understand the history and the restoration of the Hôtel Lambert; Vincent Meylan for the appreciation on the jewellery collection (Vol. V). I would also like to thank my honourable experts and colleagues for their expertise and participation in this gargantuan, engaging and most fascinating project, of which these catalogues represent the outcome.

Finally and most of all, my deepest gratitude goes to His Highness Sheikh Hamad bin Abdullah Al Thani and his family for entrusting Sotheby's to reveal the interiors of the Hôtel Lambert to a wider audience, and for what is surely the most important private collection of classic 16th -18th century French decorative art presented in recent decades.

It is truly an immense honour and privilege.

Mario Tavella
President, Sotheby's France
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THE HÔTEL LAMBERT, A NOVEL

BY PATRICK MAURIÈS

When the hammer falls for the first lot on 11 October 2022, another chapter in the endless fiction that is the Hôtel Lambert will close.

There are few places in Paris with so flamboyant a history, that is so precisely documented, whose architecture is so admired and whose central characters have been so famous from one century to the next. Moored at the south-eastern tip of the Ile Saint-Louis, it is, so to speak, the epitome of a mighty ship: constrained in its space, caught in the geometric straitjacket of narrow streets and quays, and yet exemplary in its admirable ingenuity.

Like the island beneath it, the Hôtel Lambert can be compared not only to a ship at rest, but also to a theatrical stage to which painters, architects, musicians, writers, actors and the great and good of their day are summoned in their turn; and the transition from one act of its story to the next offers the perfect opportunity to look back and remind ourselves of some of those who played leading roles in its unfolding drama.

Optical illusions

Commissioned by Jean-Baptiste Lambert (1607-1644), *Seigneur* of Sucy and Thorigny, advisor and secretary to the king, the mansion that bears his name rose from the ground in the mid-17th century, as if fully formed and complete with the network of buildings and arched bays with which we are familiar. It was previously an area of grazing land through which the river flowed where the Rue Le Regrattier now runs. The *Ile aux vaches* (Cow island) was the focus of one of the capital's first real estate development schemes, which were encouraged by the authorities following the success of the Place des Vosges development completed in 1612, and then known as the Place Royale.

Begun two years later, and delayed by decades of intricate legal complications and reversals of alliances, the developer nevertheless eventually arrived at the master plan for the island as we know it today, clearing the Rue Traversante (today the Rue Saint-Louis-en-l'Ile) that bisects the island longitudinally, and building an impressive group of private mansions including - in addition to the Hôtel Lambert - the Hôtel de Bretonvilliers, the Hôtel de Lauzun (originally the Gruyn des Bordes), the Hôtel de Gillier and the Hôtel Hesselin. The Île Notre-Dame - the name was changed to Saint-Louis in the 18th century - became the must-have swanky new address for the upper and lower middle classes, lawyers and nouveau riche speculators, while the nobility kept faith with their customary quarters nearer the Louvre.

Jean-Baptiste Lambert had met Louis Le Vau (1612-1670) in the milieux of young upwardly mobile men who - like himself - were in a hurry and gravitated around Marie de Médici. Despite the fact that the architect was only twenty-seven at the time, Lambert commissioned him to design and build his mansion. Work began at the end of 1639, and although the building was complete two years later, it was not until the spring of 1644 that the owner took possession of it, following completion of its lavish interiors.

The project was a major challenge not only in terms of time, but also of space: with its limited footprint (half the size of the neighbouring Bretonvilliers mansion), the "damned" plot - vaguely trapezoidal, flanked on one side by adjacent buildings and on the other by the banks of the Seine - proved unsuitable for the previously accepted format of what a private mansion should be, with the entrance gate opening onto a formal forecourt in front of the the main building, behind which would be a garden. What Le Vau achieved was an impressive trick worthy of an illusionist: the entrance gate opens onto a courtyard, at the end of which the axial main body of the building is flanked by two side wings, and is linked to the road by a third wing lower in height. However, the courtyard and garden no longer share the same perspectival axis: they are dissociated, dislocated and juxtaposed, separated by the large apartments that still stretch from the courtyard to the garden, but laterally to the right. There is also an angled wing of two superimposed galleries.

Instead of the horizontal hierarchy of functions and spaces previously seen as essential to this type of construction, Le Vau introduced a vertical hierarchy, requiring another visual illusion. Confining the service spaces - kitchen, pantries, assembly room, servants' bedrooms - to the ground floor at courtyard level, he raised the garden on the other side of the right-hand wing, bounded it with high retaining walls, and matched its level to that of the first floor on the courtyard side. The resulting asymmetry has the double advantage of sparing the main floors from the risks of nuisance from the communal areas, and bringing natural light into the formal apartments and galleries, at the same time as giving them views over the Seine.

Continuing to work his magic on visual appearance and space definition, Le Vau introduced a succession of screens: the high arched portal with its gates carved with lions, palm trees and masks marking the Rue Saint-Louis-en-l'Île entrance to the mansion follows the traditional model of grand entrances, but the formal forecourt onto which it opens does not, as previously described, lead to a central grand house, but rather to an impressive set of steps branching into two opposing staircases. The visitor is therefore presented with a kind of *frons scenae*, whose theatrical appearance is accentuated by a grisaille by Le Sueur, bordered by two concave sections to soften the corners of the courtyard: as if constrained by the lack of space, they create a dynamic tension reminiscent of that used to enliven a number of Borromini façades.

Jean-Baptiste Lambert died aged just thirty-seven in December 1644, having lived in the mansion for only a few months; it was his brother and heir Nicolas, who was Grand Master of the Waters and Forests of Normandy at that time and became President of the Court of Accounts in 1646, who was responsible for most of the painted and sculpted decorations that give the interiors their particular aura. They reflect what was nothing less than a revolution in taste in the opening decades of the 17th century: the hitherto traditional decorative elements of tapestry-covered walls and historiated beams and joists disappeared under the influence of Mazarin and the 'Italian taste' to be replaced by frescoed or coffered ceilings and wall panelling painted in bright colours and often highlighted in gold.

Nicolas Lambert engaged the rising young artists of the time: Eustache Le Sueur (1617-1655), Charles Le Brun (1619-1690) and their elder contemporary François Perrier (1590-1650). The first of these began by designing the - since dispersed - collection that decorated the mansion's Cabinet de l'Amour in 1645. A few years later, he completed the decoration of the Chambre des Muses begun by François Perrier and intended for Marie de l'Aubépine, the wife of the master of the house. He also painted what is perhaps his last work, the vaulted ceiling of the Cabinet des Bains, portraying aspects of the central theme of water and its associated allegorical figures in a Mannerist register.

In addition to these private spaces, there was also the more imposing space of the future Galerie d'Hercule: Nicolas Lambert entrusted it to Charles Le Brun, whose first large-scale work covered the ceiling of the twenty-two metre long vault with a celebration of the mythological hero; the radiant colours and illusion of depth created by this fresco contrasted superbly with the stucco panelling uniformly finished in bronze, with panels by Gerard van Opstal depicting the legend of Hercules.

In bringing together the remarkable conjunction of a talented architect and two painters whose careers had barely begun, Nicolas Lambert could certainly never had imagined the fortune that these exceptional decorative achievements would one day be worth, or that he would leave behind one of the most complete expressions of early French classicism.

A Baron on the island

These surroundings, which would appear to prefigure the Hall of Mirrors at Versailles, would remain in the Lambert family until 1732, when it was sold to Claude Dupin, Seigneur of Chenonceaux and collector of the hated tax farming system, one of whose daughters - Louise - was a leading light of the Enlightenment. Her salons were frequented by all the luminaries of the literary and philosophical world - from Fontenelle to Marivaux and Buffon to Montesquieu (she was also, incidentally, the grandmother of George Sand, who would herself join the *dramatis personae* of the mansion in the following century).



Alexandre Sérébriakoff, *La cour de l'hôtel Lambert le soir du Bal Oriental du 5 juillet 1969*, collection pirvée

Louise Dupin was succeeded by another and no less remarkable *salonnière* Emilie de Breteuil, Marquise du Châtelet (1706-1749) who, urged on by her lover Voltaire, an aesthete concerned with achieving a certain level of comfort, cajoled her generous husband into buying this *"house made for a sovereign who would be a philosopher"*; nevertheless, the philosopher did not enjoy its charms for as long as he might have wished, since Madame du Châtelet held court there for only five years.

The mansion then experienced many vicissitudes and reversals in the hands of various owners during the Revolution and the Empire, losing some of its treasures along the way before being reduced to the role of a warehouse for a mattress manufacturer. It was not until the middle of the 19th century that it regained some of its former lustre under new owners the Czatoryski princes, who made it a centre of Polish representation and resistance in Europe, as well as of French romanticism, involving Delacroix and Viollet-le-Duc in its restoration, and inviting Balzac, Lamartine, George Sand, Berlioz, Liszt and Chopin to dinners and balls that were the talk of the town in their day.

The Czatoryski's were to be the only owners to live in the mansion for more than a century, eventually resorting to dividing it into rented apartments to pay for its upkeep. Alexis von Rosenberg, third Baron de Redé (1922-2004), young, penniless and heir to an Austro-Hungarian banking family, had just arrived in Paris and was looking for a place to live when he heard from one of his friends, the interior designer Victor Grandpierre, about a *"prestigious apartment in need of refurbishment on the Ile Saint-Louis".*

"There was an apartment for rent at the Hôtel Lambert", he recalls in his memoirs. *"I was keen to see it, and as soon as I set eyes on it, I decided that this was the place I would live from that point onwards. I have never changed my mind since, and it is now fifty-five years since I first walked through the door".*

The life of Alexis de Redé became closely intertwined with that of his apartments which he progressively renovated with minute attention to detail; it was two years before he could finally move in. His relationship with the billionaire socialite Arturo Lòpez-Willshaw, and especially the latter's financial resources, did nothing to dilute his desire for grandeur. *"My first task"*, he summarises, *"was to deal one after another with the problems that beset old houses; problems familiar to anyone who has experienced them... Things then became more interesting: restoring each room to its former glory, finding the most suitable furniture, silverware, finely bound books, bronzes and objets d'art of all kinds. No detail could to be overlooked if I was to achieve the desired effect".*

In collaboration with Georges Geffroy, another leading interior designer of the time and rival of Grandpierre, the Baron designed a spectacular bookcase with double broken pediments whose lapis lazuli columns are actually a masterful *trompe-l'oeil* in stucco, the overall effect of which was to create a perfect unison with the original decoration.

Over the years, Alexis de Redé had a succession of more or less colourful neighbours: Mona Bismarck, who lived in the mansion before moving to the Quai de New-York; Millicent, Duchess of Sutherland, who left a series of miniature tombs in the garden containing the remains of her pets; and Michèle Morgan, who lived above the Galerie d'Hercule for twenty years between 1955 and 1975 in small apartments repainted in pearl grey, and left only very reluctantly.

Under the magistery of the Baron, the mansion hosted countless dinners at which an army of footmen served onto gold-plated tableware by candlelight; bouquets of flowers were regularly sprayed with water to appear constantly heavy with dew; a succession of infusions and cocktails were served, and perhaps most spectacularly of all, the courtyards and salons were transformed into theatres for the still-famous balls.

The first - the *Bal des Têtes* - was held on 23 June 1957, with each guest *"requested to arrive wearing a special head"*, and the Baron being helped by a young assistant of his friend Christian Dior; this first introduction to the talent and inventive genius of Yves Mathieu-Saint-Laurent. However, this ball proved merely to be a discreet curtain raiser to the one that would follow twelve years later on 5 December 1969, and become a fixture in so many memories as the *Bal Oriental*. For the physical staging of the event Alexis de Redé commissioned a duo of fashionable interior designers. Jean-François Daigre and Valérian Stux-Rybar were often referred to in the press as *"the Fred Astaire and Ginger Rogers of decoration"*; well known for their appetite for excess and admission that they *"rarely worked on low-budget projects"*. It was rumoured that the ball cost close to a million dollars...

Two life-size white papier-mâché elephants greeted the four hundred guests in the courtyard, while sixteen bodybuilders dressed as Nubian slaves held torches to guide guests from the entrance steps to the apartments, where an operatic vizir clad entirely in black announced the guests with great theatricality. The Queen of Denmark, Brigitte Bardot, Salvador Dalí, Marie Bell, Liza Minnelli and the Prince of Thurn und Taxis were among the happy few invited, but it was the Vicomtesse de Bonchamps who impressed the Baron the most: disguised as a pagoda, she had to be carried to the Hôtel Lambert on the back of a truck, and could sit down only when she had stepped out out of her cumbersome metal costume. The guests arrived at ten and partied until five the next morning.

A provisional epilogue

In 1975, the Czartorisky family, who still owned the mansion, announced that it was to be sold, leaving the Baron destitute, but his lifelong friend Marie-Hélène de Rothschild came to his rescue, persuading her husband Guy to buy the property and enabling the Baron to carry on living in his apartments: when asked to define her idea of happiness, she replied: *"to live in a community of the chosen"*. With the help of Milanese interior designer Renzo Mongiardino (1916-1998), she endeavoured to free the mansion from the dark neo-Gothic carapace in which it had remained, and succeeded in reconciling the operatic opulence of the Rothschild style with the muted tones and restrained sensuality that characterised the Mongiardino style.

Following the death of Marie-Hélène in March 1996, and that of Alexis de Redé in September 2004, Guy de Rothschild decided to sell a residence which he saw as having outlived its purpose and unsuitable for future generations. So in 2007, it was bought by His Highness Sheikh Hamad bin Abdullah Al Thani and his immediate family, members of the Qatari royal family.

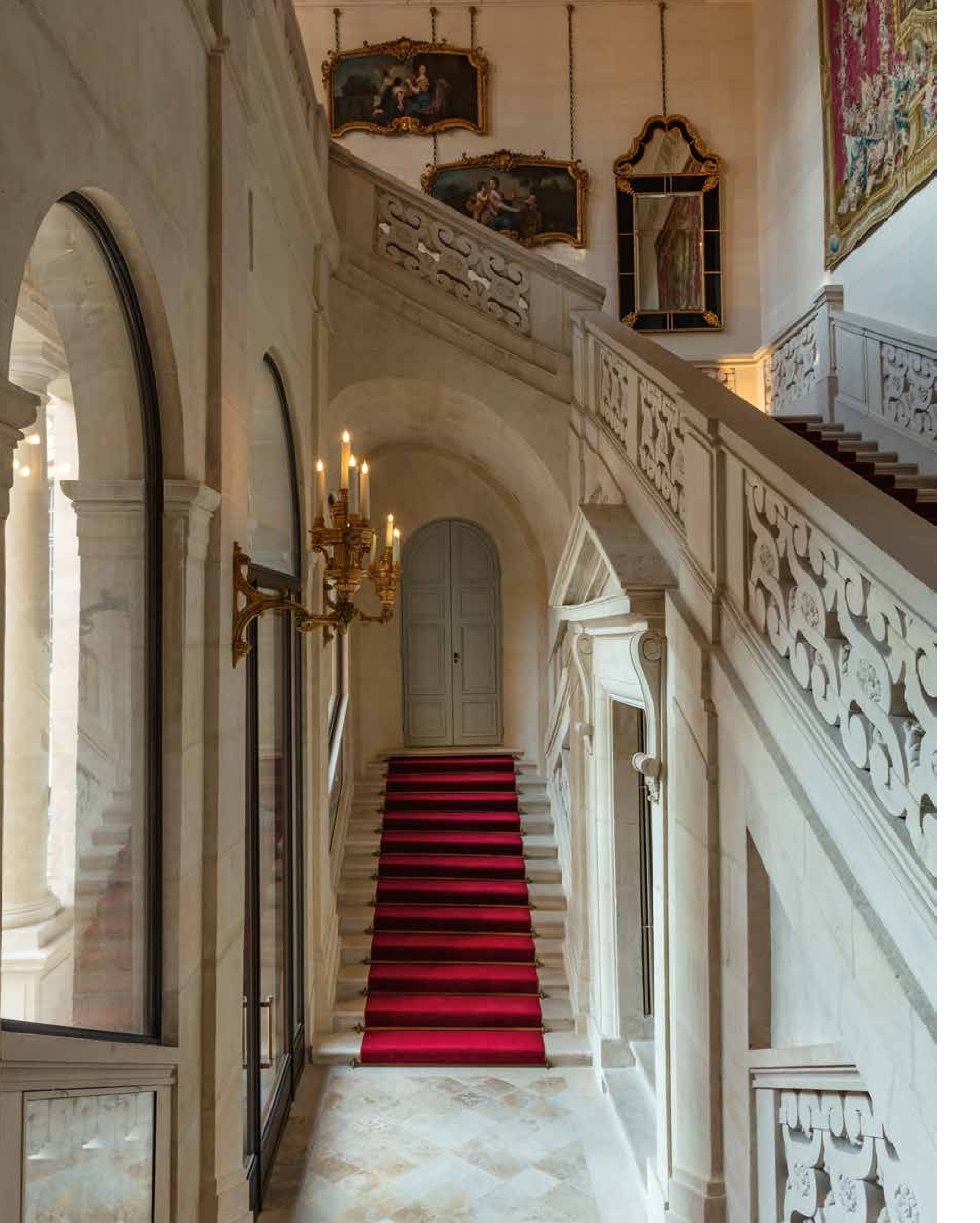
Sheikh Hamad shares with his brothers a passion for architecture and antique furniture, and at that time they had recently acquired Dudley House in London, one the few aristocratic townhouses to have survived the bombing of the capital.

Just as in London, Alberto Pinto was entrusted with the interior design and look of the Hôtel Lambert. The task as he saw it went beyond restoring the building in the most skilful and least visible way possible, but also of turning back the clock by recreating several previously undecorated rooms to return the mansion as closely as possible to a mythical original state, while staying as faithful as possible to the styles of the 17th and 18th centuries.

There followed an extensive process of combing Europe for furniture and objects whose provenance, historical links, sophistication and quality made them worthy of inclusion. Each of the frescoes and every decorative element were also meticulously restored, and in addition to an army of bronze restorers, gilders and upholstery specialists, the most prestigious fabric producers were called upon to produce trimmings, embroideries, silks and damasks identical to those of the period.

So patiently created, these laudable decorations will disappear with the auction that follows the recent sale of the mansion, and these catalogues will serve as testament to the adventurous entrepreneurs to whom we owe the splendour of this building. A new era in the history of this architectural gem exemplary of French good taste - and which nevertheless owed its survival to so many foreigners - is now beginning: a national culture is never better personified than by those who have chosen to adopt it; and so a new chapter of the Hôtel Lambert novel opens.

For the original text in French, please see page 470.



THE RESTORATION OF THE HÔTEL LAMBERT

BY ALAIN-CHARLES PERROT

Hôtel Lambert is one of the most prestigious 17th-century residences in Paris.

It is important for the quality of its location, its architecture and its decoration.

It is located on the tip of Île Saint-Louis, and it opens onto the Seine. It was initially built for Jean-Baptiste Lambert and completed for his brother Nicolas Lambert de Thorigny in 1648 while Louis XIV was still an adolescent.

Jean-Baptiste Lambert called upon a young architect, Louis Le Vau, to design the hotel and come up with an innovative floorplan.

It is thought that the garden was designed by a young André Le Nôtre, and indeed that it was one of his first projects.

The decoration was designed by the painter Eustache Le Sueur. He was succeeded by Charles Le Brun, freshly back from Rome, who conceived and executed all the décors of the Hercules Gallery.

Thus Hôtel Lambert features work by the three great artists – albeit at a young age – who left their mark on the Louis XIV period, since he went on to entrust them with the project of the Château de Versailles.

Hôtel Lambert is also remarkable for the personalities who lived there or frequented it, including the philosophers Voltaire and Rousseau, the writers George Sand and Eugène Sue, and the composer Chopin.

When the Lambert family sold the property, it passed through various aristocratic and banking families in the 18th century who held brilliant literary salons, adding the prestige of its visitors to the value of its architecture.

During the 19th century, the building fell into disrepair after the French Revolution. It was inhabited by the Czartoryski family, followed by – in the 20th century – Baron de Redé, the Rothschild family, and lastly His Highness Sheikh Hamad bin Abdullah Al Thani and his immediate family.

Through its eventful history, the hotel has managed to maintain its 17th-century decorations. Some were renovated in the early 18th century, but all are remarkable and precious.

After it was purchased by the Al Thani family, a massive restoration campaign was launched, and as the head architect of Historic Buildings I was the project manager. The entire monument was refurbished. The roofs were restored to their original design. The façades were cleaned and renovated, and the woodwork was overhauled: all the original joinery was preserved and repaired, while other pieces were replaced by models identical to the outdated versions.

Inside, it was necessary to remove all the paved and parquet floors, panelling, gilding, ceilings, and paintings by the great masters which are integrated into the decorations. They were restored at a workshop and reinstalled, offering the possibility to install the modern systems required for the comfort of a home today.

The artwork, paintings, sculptures, and marble pieces were also refurbished, each by highly skilled and qualified craftsmen. Through all this work, the beauty of the original decoration has been restored while respecting its history and traditional savoir-faire.

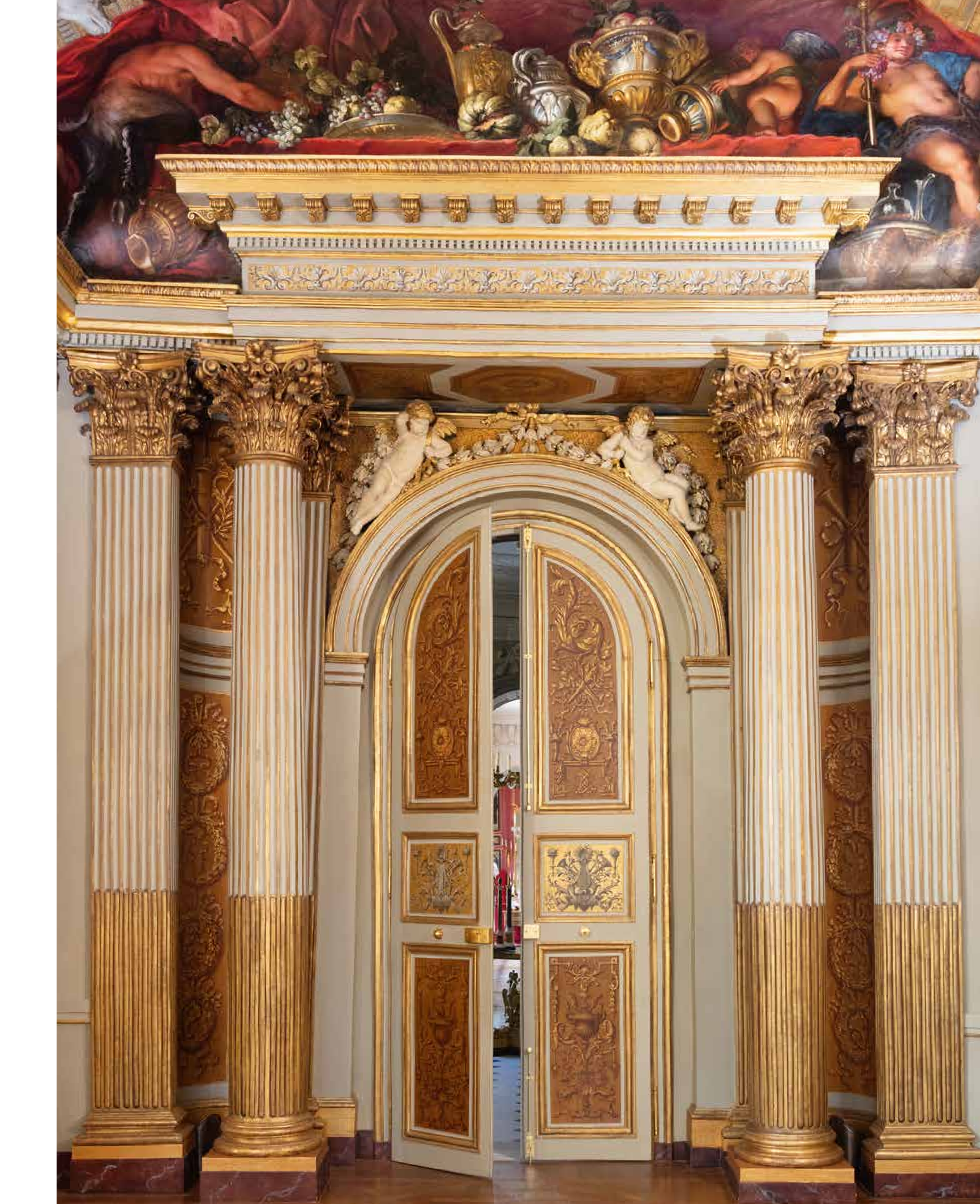
The restoration work was carried out through a collaboration with the Historic Monuments department of the French Ministry of Culture and the scientific committee specially created for the project in order to follow up on the work.

Let us mention the intervention of the Pinto interior decoration and design firm, which contributed to the decoration.

What most excited me in the development of the Hôtel Lambert restoration project and its execution is the notion of "excellence". The excellence of the artists who designed and crafted these exceptional spaces. The excellence of the families that inhabited this hotel in the past. The excellence sought-after by His Highness Sheikh Hamad bin Abdullah Al Thani, and the excellence in the restoration project that I developed. The excellence of the qualified companies, journeymen and restorers who carried out the work.

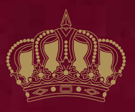
The excellence in the intelligence of the hand which, with a precise flourish, reiterates the movement of the hand that created the original work.

For the original text in French, please see page 476.



ILLUSTRIOUS PROVENANCES

MESDAMES ADÉLAÏDE ET VICTOIRE, DAUGHTERS OF KING LOUIS XV
MADAME SOPHIE, DAUGHTER OF KING LOUIS XV
MARIE-LOUISE OF BOURBON-PARME, QUEEN OF SPAIN
COMTESSE DU BARRY
COMTESSE DE BÉHAGUE
PIERRE-VINCENT BERTIN
CHARLES DE BEISTEGUI
CATHERINE II OF RUSSIA
GABRIELLE CHANEL
EARL OF CARNAVON
DUC DE CHOISEUL
PIERRE CROZAT
MARQUIS DU CHÂTEL
LE GRAND DAUPHIN
JACQUELINE DELUBAC
ANATOLE DEMIDOFF
FÉLIX DOISTEAU
CHRISTIAN DIOR
SIR LAWRENCE DUNDAS
DAISY FELLOWES
MARIA FEODOROVNA
MARQUESS OF FOZ
ESTERHAZY DE GALANTHA FAMILY
WILLIAM II OF THE NETHERLANDS
HUBERT DE GIVENCHY
MARQUIS DE GROSBOIS
DUKES OF INFANTADO
NICOLAS LAMBERT
JEANNE LANVIN
JEAN-BAPTISTE-PIERRE LEBRUN
BARON DE LOPEZ-TARRAGOYA
ARTURO LOPEZ-WILLSHAW
DUC DE LORRAINE AND BAR
KING LOUIS XIV
KING LOUIS XVI
KARL LAGERFELD
KING LOUIS-PHILIPPE
MACHAULT D'ARNOUVILLE
QUEEN MARIE-ANTOINETTE
GREGORI ORLOFF
ANTÉNOR PATINO
COMTE ET COMTESSE DE PARIS
MARQUISE DE POMPADOUR
KING FREDERICK WILLIAM III OF PRUSSIA
KING FREDERICK WILLIAM IV OF PRUSSIA
RANDON DE BOISSET
HÉLÈNE ROCHAS
MARIE-CHARLOTTE DE ROHAN CHABOT
ROTHSCHILD FAMILIES
YVES SAINT-LAURENT AND PIERRE BERGÉ
PRINCE OF SALM-KYRBOURG
CHARLES-EMMANUEL OF SARDINIA
DUKE AND DUCHESS ALBERT DE SAXE-TESCHEN
MARQUIS DE STAINVILLE
COUNT CARL GUSTAV TESSIN
COMTE DE VERGENNES
DUKE AND DUCHESS OF WINDSOR



HÔTEL LAMBERT
UNE COLLECTION PRINCIÈRE

PREMIÈRE SESSION
LOTS 1 – 87



1

PANNEAUX DÉCORATIFS DU CABINET DE L'AMOUR DE L'HÔTEL LAMBERT

EUSTACHE LE SUEUR

Paris 1616 - 1655

A set of six painted panels from the Cabinet de l'Amour in the Hôtel Lambert:
(i) The Loves of Mars and Venus
(ii) Landscape with a castle
(iii) Venus Giving a Burning Arrow to Cupid
(iv) Landscape with a mountain
(v) Landscape with a foutain
(vi) Landscape

huile et peinture dorée sur panneau, ensemble de six assemblés en deux paravents

oil and gold painting on panel, a set of six mounted as two folding screens
Panels with landscapes: 66⅜ in. by 14⅜ in. 168,7 cm by 36,6 cm; Panels with allegorical figures: 66⅜ in. by 20¼ in. 168,7 cm by 51,3 cm

(6)

PROVENANCE

Peints par Le Sueur pour décorer le Cabinet de l'Amour, Hôtel Lambert, Paris
Déposés par le prince Adam Jerzy Czartoryski en 1843
Collection particulière, Paris, en 1972 et 1987
Sylvie Lhermite-King, Paris, 2013

EXHIBITED

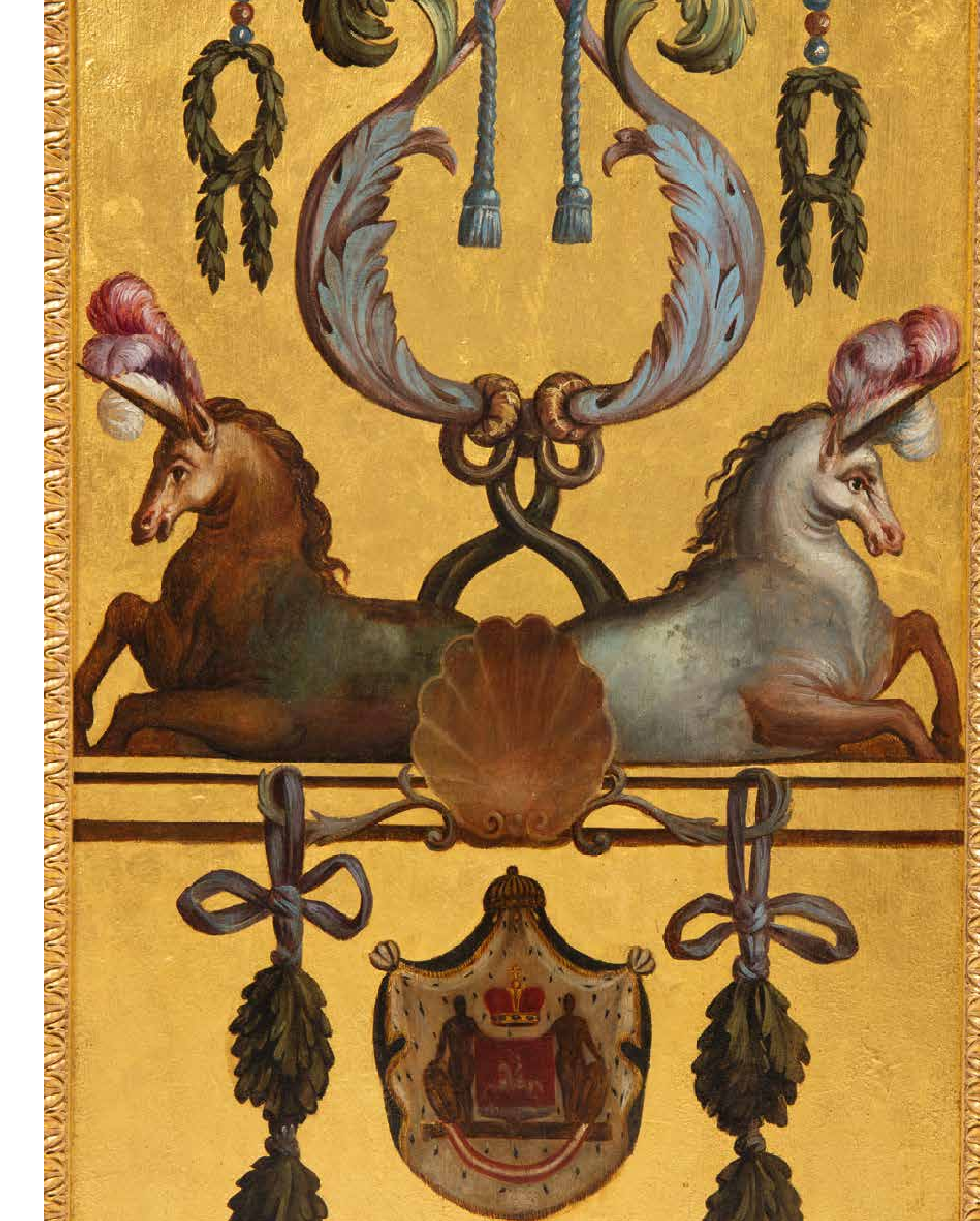
Paris, Musée du Louvre, *Le Cabinet de l'Amour de l'Hôtel Lambert*, January-May 1972, nos. 43-48 (entry by G. de Lastic)
Paris, Grand Palais, *Un temps d'exubérance, Les arts décoratifs sous Louis XIII et Anne d'Autriche (1610-1661)*, April-July 2002, cat. no. 77 (four out of six)

LITERATURE

A. Mérot, *Eustache Le Sueur 1616-1655*, Paris 2000, p. 267-270, cat. nos. 130[25-30], fig. 225-228

50 000-70 000 €

51 500-72 000 US$



2

FAUTEUIL EN BOIS DORÉ D'ÉPOQUE RÉGENCE D'APRÈS DES DESSINS DE DANIEL MAROT, VERS 1710-1720

A RÉGENCE GILTWOOD FAUTEUIL, CIRCA 1710-1720, AFTER THE DESIGNS OF DANIEL MAROT (1650-1712)

garniture de velours brun brodé

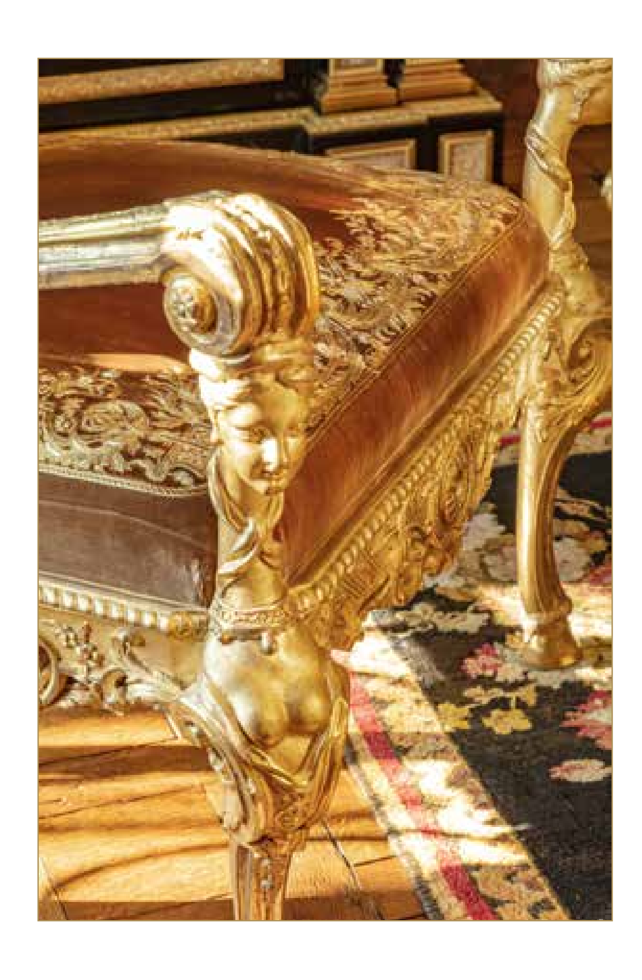
the arched back centered by a pierced cartouche surmounted by a crown flanked by lions' heads and acanthus scrolls, with embroidered brown velvet upholstery
height 50 in.; width 30⅓ in.; depth 21½ in.;
127 cm; 77 cm; 55 cm.

PROVENANCE
Vente M. Denesle Hôtel George V, Paris, 25 mars 1994, lot 40;
Bernard Steinitz, Paris;
Collection privée;
Aquis auprès de la précédente en 1997.

50 000-80 000 €

51 500-82 000 US$





This armchair was probably executed for the Prince of Orange, whom Daniel Marot served as Personal Counsellor and Architect. It is conceived in the Franco-Dutch style of Daniel Marot and his circle, whose published designs were of seminal influence to both Continental and English Royal cabinet work produced in the early 1700s. Daniel Marot was the son of the French architect Jean Marot (1619-1679). The younger Marot became architect and designer to the *stadholder* of the Dutch Republic, William of Orange-Nassau (1650-1702). The former worked in the style of the French court and influenced the decorative arts in the Netherlands and England. His best work is known through his engravings *Oeuvres de Sr. D. Marot, architecte de Guillaume III*, which was published for the first time in the Hague in 1703. It was expansive and included designs from buildings to gardens, interiors, textiles, metalwork and furniture.

3

PLAT EN MAJOLIQUE ITALIENNE “A ISTORIATO”, DATÉ 1545, PROBABLEMENT FRANCESCO DURANTINO, PROVENANT PROBABLEMENT DE L’ATELIER DE GUIDO DI MERLINO

AN ITALIAN MAIOLICA DATED ISTORIATO DISH, 1545, PROBABLY FRANCESCO DURANTINO, PERHAPS IN THE WORKSHOP OF GUIDO DI MERLINO

painted with `The Continence of Scipio' with a maiden brought before Scipio, surrounded by Roman soldiers before a tent, within a band of Vitruvian scrolls painted *en grisaille*, the border with satyr, figures and putti among scrolls within a yellow rim, the reverse inscribed *ome d nãzi a Scipio / re africano fumenata / la moglie di luzio pricip*[e] */ d celtebari*, above the date *1545*, within concentric yellow lines diameter 11⅞in., 30 cm.

PROVENANCE
Christie’s Londres, 5 juillet 2012, lot 84.

EXHIBITED
Gubbio, Palazzo Ducale, *La Via della Ceramica tra Umbria e Marche*, June 2010 - January 2011, no. 3-21.

LITERATURE
E. A. Sannipoli *et al.*, *La Via Della Ceramica Tra Umbria e Marche, Maioliche Rinascimentali da Collezioni Private*, Gubbio, exhibition catalogue, Città di Castello, 2010, pp. 244-245.

The Continence of Scipio is an episode from the life of the Roman general Scipio Africanus during his campaign in Spain whilst on the Second Punic War as recounted by Livy. Scipio refused a generous ransom for a young female prisoner, returning her to her fiancé Allucius, who in turn became a supporter of Rome. It was a popular illustration of mercy during warfare.

The design of the present dish is related to the drawings of Battista Franco as illustrated by T. Wilson, *Ceramic Art of the Italian Renaissance*, 1987, pp. 128-9, pl. 195 and fig. xxviii and discussed by T. Clifford and J.V.G. Mallet, `Battista Franco as a Designer for Maiolica', *Burlington Magazine*, no. 789, June 1976, pp. 387-410. According to Giorgio Vasari, Franco was commissioned by Duke Guidobaldo II to create sketches for maiolica services, working between about 1545 and 1551 and the present dish is possibly from a lost design by him.

Maiolica executed to designs by Franco executed in the workshop of Guido Durantino has been attributed to the potter and painter, Camillo Gatti, a pupil of Franco, see J.V.G. Mallet, In Botega di Maestro Guido Durantino in Urbino', *Burlington Magazine*, no. 129, May 1987, pp. 292-4. The hand of Francesco Durantino seems a more likely attribution for the present dish, both stylistically and when comparing the handwritten inscription to other attributed pieces, for example the plate illustrated by T. Wilson, *Italian Maiolica and Europe*, Oxford, 2017, pp. 168-9, no. 65.

40 000-70 000 €

41 000-72 000 US$



4

GRAND PLAT EN MAJOLIQUE DOCUMENTAIRE "A ISTORIATO", 1539, ATELIER DE GUIDO DURANTINO

AN ITALIAN MAIOLICA DOCUMENTARY ISTORIATO LARGE DISH, 1539, WORKSHOP OF GUIDO DURANTINO

painted with `The Challenge of the Pierides', the daughters of Pierus standing across a stream from Caliope and the Muses, above them Apollo and Minerva, below the arms of Petrucci, the underside inscribed and dated *Le diSprezatrice di / Baccho ConueSe in / piche/ 1539 / In Botega de Mo Guido / de CaStel durati*, within yellow concentric lines diameter 17¾in.; 45 cm.

PROVENANCE
Hampel Munich, 27 juin 2013, lot 509.

EXHIBITED
Gubbio, Palazzo Ducale, *La Via della Ceramica tra Umbria e Marche*, June 2010 - January 2011, no. 3.18.

LITERATURE
C. Ravanelli Guidotti, `Alcuni inediti per il III volume del *Corpus della maiolica italiana datata* di Gaetano Ballardini', *Faenza*, nos.1-6, 2003, pp. 102-104, pl. 1, figs. a-b.
Ettore A. Sannipoli *et al*., *La Via della Ceramica tra Umbria e Marche. Maioliche Rinascimentali da Collezioni Private*, Palazzo Ducale, Gubbio, 2010, pp. 238ff.

The scene on the present dish is from the engraving by Jacopo Caraglio after Rosso Fiorentino. It illustrates a story in Ovid's Metamorphoses, Book V of the daughters of Pierus who, swollen with pride at their numbers saw themselves as the equals of the Muses and challenged them to a singing contest which was to be judged by Apollo's nymphs. The Pierides sang of the war with the gods, granting false honours to the giants whilst lessening the actions of the mighty deities, claiming the Gods hid from Typhoeus. The Muses propose Calliope to represent them, and she offers up her songs to Ceres and her daughters. The Nymphs, having sworn to judge the contest fairly, in one voice gave the honours to the Muses thereby drawing the abuse and ridicule of the Pierides. This short-sighted show of rancour invited punishment and the sisters were transformed into chattering magpies.

The arms are those of the important Sienese family of Petrucci. A dish in the collection of the British Museum with the arms of Petrucci above two others is illustrated by D. Thornton & T. Wilson, *Italian Renaissance Ceramics A Catalogue of the British Museum Collection*, 2009, Vol. I, pp. 176-180, no. 114 and may have been commissioned for Pandolfo Petrucci, known as `The Magnificent'. Pandolfo rose to power having assumed the offices of his late brother, Giacoppo in 1497 and with the support of the Borghese, to whom he was related by marriage, he became the ruler of Siena, a position maintained by the family until 1524.

A similar dish to the present example, without a coat of arms, with documentary inscription but not dated is in the Fitzwilliam Museum, Cambridge. See J. E. Poole, *Italian Maiolica and Incised Slipware in the Fitzwilliam Museum Cambridge*, 1995, pp. 365-6, the author lists other known examples, not including the present dish. Included in this list is a dish, now lost, from the collection of the Schlossmuseum, Berlin with the monogram interpreted as ORATIO, which could be that of Guido Durantino's son, Orazio, also known as Orazio Fontana, see A.V.B. Norman, *Wallace Collection Catalogue of Ceramics 1 Pottery, Maiolica, Faience, Stoneware*, 1976, p. 207.

40 000-70 000 €

41 000-72 000 US$



Le Défi des Piérides, Rosso Fiorentino, vers 1520 (Musée du Louvre, domaine public)



5

JAN SANDERS VAN HEMESSEN

PORTRAIT D'UN HOMME BARBU ÂGÉ DE 34 ANS DEVANT UN PAYSAGE PORTE UNE INSCRIPTION SUR LA LETTRE ÆTATIS / SVAE 34 / FORTVNE / LE VEVLT

Hemessen circa 1504 - 1556 Antwerp

Portrait of a bearded gentleman, aged 34, in front of an extensive landscape
inscribed on the card *ÆTATIS / SVAE 34 / FORTVNE / LE VEVLT*; stamped on *verso* with the royal insignia of William, Prince of Orange (1792–1849); inventory number *178* etched into the reverse

huile sur panneau

oil on panel
36⅛ in. by 28 3 /4 in. 91,7 cm by 73 cm

PROVENANCE
Guillaume, Prince d'Orange, futur Guillaume II roi des Pays-Bas (1792–1849)
Probablement Henry Richard Greville, 3rd Earl of Warwick (1779–1853)
Francis Richard Charles Greville, 5th Earl of Warwick (1853–1924)
Par descendance jusqu'à la vente
Sotheby's Londres, 9 juillet 2014, lot 41
Où acquis par l'actuel propriétaire

EXHIBITED
Brussels, Musées Royaux des Beaux-Arts de Belgique, *Le Siècle de Bruegel. La peinture en Belgique au XVIe siècle*, 27 September-24 November 1963, no. 134, ill. 132
New York, Metropolitan Museum of Art, on long term loan

LITERATURE
F. E. Warwick, 'Warwick Castle', in *The Pall Mall Magazine*, vol. XI, January–April 1897, p. 40 ('Portrait of a Man, with the inscription Aetatis suae 24 fortunae, by Porbus [sic]'), in the Red Sitting Room
B. Wallen, 'The Portraits of Jan Sanders van Hemessen', in *Oud Holland,* vol. LXXXVI, 1971, p. 70 ff.
B. Wallen, *Jan van Hemessen. An Antwerp Painter between Reform and Counter-Reform*, Michigan 1983, p. 309, no. 35, reproduced fig. 120

1 000 000-2 000 000 €

1 030 000-2 050 000 US$





Fig. 1 Jan Sanders van Hemessen, *Double portrait aux joueurs de backgammon* (collection particulière)

Jan Sanders van Hemessen was one of the most important painters of the Italianate generation in Antwerp following the death of the great Quentin Massys in 1530. Although he is now best remembered for his impassioned religious pictures and his highly original and innovative genre scenes, his work as a portraitist of some distinction has long been overlooked. This elegant likeness of an unknown Flemish gentleman must assume a central role in our re-assessment of Hemessen's importance as a portrait painter in Antwerp in the second third of the 16th century, and indeed must be considered among the most impressive works of its type to have survived from that period. Dating from the 1540s, its elegant combination of poise, costume and northern landscape epitomises the importance of the influence of the modes of Italian Renaissance and Mannerist portraiture north of the Alps in the post-Renaissance period.

First brought to public attention only in 1963 at the great Flemish sixteenth-century exhibition in Brussels of 1963, this portrait is one of only a small group of portraits that can be securely linked with Hemessen, and is the finest extant example of the fusion of northern and Italianate styles that hallmarks their style. Hemessen's earliest training was in Antwerp, where he was apprenticed to Hendrick van Cleve around 1519-20. He then undertook a lengthy stay in Italy in the early 1520s, returning to Antwerp by 1524 when he became a Master in the Guild of Saint Luke. His influential workshop flourished there for over thirty years, and though there is no firm evidence that he returned to Italy he clearly saw (and copied) Italian paintings by Raphael and Rosso Fiorentino at Fontainbleau in France during the 1530s.

Hemessen's assimilation of the classical ideals of the art he saw in Italy was naturally felt most keenly in his religious and figural compositions. In terms of portraiture, the only signed portrait by his hand that we have for this period is the remarkable *Double portrait of a burgher and his wife playing backgammon* of 1532, formerly in the collection of the Earls of Crawford and Balcarres (fig.1, panel, 111 x 127,9 cm, see B. Wallen, *op. cit.* 1983, p. 228, no. 11, reproduced fig. 45 and sale, New York, Christie's, 1 May 2019, lot 7). The Netherlandish facial types recall Massys, while the nervous agitated hands suggest that Hemessen had studied the work of Jan Gossaert (1478-1532) in Antwerp. By contrast, in the present portrait we are presented with an altogether more refined and graceful likeness in both posture and costume. Only the distinctive animated hands with their courtly gestures remain. The letter they hold contains the sitter's age of twenty-four and the inscription *FORTUNE LE VEULT* ('Fortune wills it' - in the Netherlands, such a motto was used by the DuBois family of Antwerp and the



Fig. 2 Jan Sanders van Hemessen, *Vierge à l'Enfant* (Nationalmuseum, Stockholm, domaine public)



Augustus Wijnantz, *Vue de l'intérieur du palais Kneuterdijk à La Haye*, figurant le portrait sur la gauche (Haags Gemeentearchief, La Haye, domaine public)

Sersanders family of Ghent, but no member of either family has been identified as our sitter). This picture was dated by Burr Wallen to the 1540s, and more recently Peter van den Brink has suggested a dating to the late 1530s or early 1540s. Hemessen's only signed and dated portrait from this later period is a *Portrait of a gentleman* in a private collection of 1543, a work of quiet dignity and close detail that suggests the influence of Joos van Cleve (1485-1541) and even Holbein himself (B. Wallen *op. cit.* 1971, p. 83, reproduced fig. 10). The present portrait most probably dated from much the same period, although it retains a markedly more Italian feel; the sophisticated attention to detail, particularly noticeable in the delineation of the texture and folds of the costume as well as the face, suggest that Hemessen had looked at the work of the great Florentine painter Agnolo Bronzino (1503-1572), though his sitter lacks the self-assurance found in the latter's portraits. Hemessen's acknowledgment of the Florentine *maniera* is however more than counterbalanced by the wonderfully detailed landscape that appears – uniquely among his known portraits - behind the sitter, which in its distant fantastical mountain clearly evokes the paintings of the 'World landscape' tradition of Antwerp in the 1530s. As Philippot observed, a similar crag appears in the background of Hemessen's *Virgin and Child* today in the Nationalmuseum in Stockholm (fig. 2, inv. 2140), which is dated 1544, further supporting a dating in that decade for the present work (exh. cat. *Le Siècle de Bruegel*, Brussels 1963, under no. 134).

Hemessen enjoyed a truly international reputation during and after his lifetime. His paintings were owned by many important collectors, among them the Emperor Rudolf II, Queen Christina of Sweden, the Elector Maximilian I of Bavaria and the Archduke Leopold William of Austria. This is one of two paintings from the collections of William, Prince of Orange (1792–1849), later William II of the Netherlands, that were acquired by Henry 3rd Earl of Warwick (1779-1853) for the celebrated collection at Warwick castle. The other was Giambattista Moroni's portrait of *Don Gabriel de la Cueva, later Duke of Alburquerque* (Berlin, Gemäldegalerie, inv. 79.1) which was acquired by the Anglo-Belgian dealer C.J Nieuwenhuys for at the Earl at the King's posthumous sale in August 1850. The present painting, however, does not appear in the sale and was probably acquired for Warwick Castle earlier in the 1820s or 1830s.



PLAT EN MAJOLIQUE "A BERRETTINO", ARMORIÉ ET DATÉ 1532, ATELIER DE PIERO ET PAULO BERGANTINI

A FAENZA MAIOLICA BERRETTINO-GROUND DATED ARMORIAL CHARGER, 1532, WORKSHOP OF PIERO AND PAULO BERGANTINI

painted with a coat-of-arms supported by four winged putti, above a winged putto mask and surmounted by a calf recumbent, on a dark blue-ground within a roundel edged with a dentil border below beading, the cavetto in *bianco-sopra-bianco* with flowers, foliage and interlaced ribbon, the broad dark blue-ground border with *grotesques* of masks, dolphins and winged cherub heads, three of the winged masks surmounted by elongated panels bearing the date *1532*, the underside painted with a wheel to the centre below scrolls, the underside of the rim with a fretted petal band diameter 17 in., 43,2 cm.

PROVENANCE
Christie's Londres, 5 juillet 2012, lot 88.

The arms are those of Vitelli impaling Della Staffa. For a service from 1527 with the same coat-of-arms, lustred at the workshop of Maestro Giorgio Andreoli, Gubbio see D. Thornton & T. Wilson, *Italian Renaissance Ceramics A Catalogue of the British Museum Collection*, London, 2009, Vol. II, pp. 514-5, no. 314.

An lustred service painted with the arms of Vitelli impaling Della Staffa was made at Gubbio in 1527. For a dated lustred bowl from the service is in the British Museum, London, see D. Thornton and T. Wilson, *Italian Renaissance Ceramics: a catalogue of the British Museum collection*, 2009, Vol. II. pp. 514-515, no. 314.

Niccolò II Vitelli (1496-1529) was commander of the Papal Guard after the Sacking of Rome in 1527. It has been said that Vitelli killed his wife Gentilina della Staffa, who in turn was killed by her lover, Nicola Bracciolini in 1529.

25 000-40 000 €

25 600-41 000 US$



7

GRAND PLAT EN MAJOLIQUE BLANCHE "A ISTORIATO", URBINO OU CASTELDURANTE, VERS 1540

AN ITALIAN MAIOLICA BIANCO-SOPRA-BIANCO ISTORIATO LARGE DISH, CIRCA 1540, URBINO OR CASTELDURANTE

Painted to the centre with an *istoriato* scene of Venus and Cupid within a broad grey-ground border, the central roundels radiating *a quartiere* petal-shaped panels decorated in *bianco-sopra-bianco* with scrolling leaves, the rim with a band of meandering foliage around a narrow band
diameter 17⅓in.; 44,7 cm.

PROVENANCE
Collection J.G.R, Strasburg;
Christie's Milan, 08 juin 2004, lot 439;
Sotheby's Londres, 03 juillet 2013, lot 3.

For a related armorial dish see D. Thornton & T. Wilson, *Italian Renaissance Ceramics A catalogue of the British Museum Collection*, London, 2009, Vol. I, pp. 337-8, no. 223.

40 000-70 000 €

41 000-72 000 US$



8

PLAT "A ISTORIATO", URBINO, VERS 1555

AN URBINO ISTORIATO DISH, CIRCA 1555

painted with Horatius on horseback defending the wooden bridge across the Tiber, fighting off the Etruscan army on the right, dead and wounded Etruscan soldiers at his feet and in the river below him, his men destroy the bridge behind him below the fortifications of Rome, inscribed *HORATIO* to the underside within yellow circles
diameter 18⅛in., 46 cm.

PROVENANCE
Collection du Baron Adolphe de Rothschild, Paris;
Par descendance à Maurice de Rothschild;
Duveen Bros, New York, 1916;
Clarence H. MacKay, New York;
Collection Dr. H. Deutsch, Belle Harbour, Long Island, New York;
Sotheby's London, 14 mai 1963, lot 33;
Christie's Londres, 7 juillet 2003, lot 1;
Christie's Londres, 24 mai 2011, lot 40.

The present dish depicts a Roman hero, Horatius Cocles, defending the Pons Sublicius against the invading Etruscan army of Lars Porsena. It was an enduring popular story told by Plutarch and Livy amongst others and illustrates virtue and individual self-sacrifice for the State and the greater good. Following the Sack of Rome in 1527, the stories of Mucius Scaevola, Marcus Curtius and Horatio became popular subjects.

Several graphic sources appear to have been used to construct this scene. Typically, Horatius is depicted on horseback, which differs from the original story, this may be inspired by Marcantonio Raimondi's engraving of the subject. The overall composition may relate to Polidoro da Caravaggio's fresco for a house in Montecavallo, near Sant'Agata, Rome, as described by Vasari. The depiction of the defending Roman forces with picks dismantling a stone bridge behind their commander on foot is reminiscent of the present dish. In a technique that was common at the time, maiolica painters copy individual figures or groups of figures from engravings and combined them to form a new composition. Figures of a fallen and an attacking Etruscan appear to have been borrowed form Marcantonio's engraving of the Martyrdom of St Lawrence after Bandinelli, a popular source at the time.

40 000-70 000 €

41 000-72 000 US$





PORTRAIT D'HENRI IV, ROI DE FRANCE DATÉ EN HAUT À DROITE AN° 16[10 ?]

FRANS POURBUS THE YOUNGER

Antwerp 1569 - 1622 Paris

Portrait of King Henri IV of France
dated upper right *AN° 16*[10 ?]

huile sur toile

oil on canvas
23⅛ in. by 17⅛ in. 58,7 cm by 43,5 cm

PROVENANCE
Collection de la Famille de France
Sotheby's Paris, 29-30 septembre 2015, lot 1
Où acquis par l'actuel propriétaire

The provenance of this magnificent portrait of Henri IV is as remarkable as its execution. The painting was in the collection of the Famille de France (the French royal family) until 2015. This celebrated collection was passed down from the Comte de Toulouse, son of Louis XIV and the Marquise de Montespan, to his son, the Duc de Penthièvre, then by descent to King Louis-Philippe, a great collector of portraits, most of which are displayed in the Château d'Eu. The collection later passed to the Comte de Chambord, grandson of Charles X, then to his cousins in the d'Orleans family, who lived in England during the Third Republic. A few decades later, the collection joined the collection of the Duc de Guise, who already owned works that had belonged to his maternal grandfather, the Prince de Joinville, third son of Louis-Philippe and his queen, Marie Amélie. Finally, the second Comte de Paris installed the collection in the Manoir du Cœur Volant at Louvenciennes, where the portrait of Henri IV took pride of place in his study.

Henri IV devoted his reign to legitimizing his power and unifying his people. Pourbus, whose paintings were designed to disseminate the image of the monarch, clearly understood the political stakes invested in the portraits he painted. As a result of this intelligent approach – and, of course, his perfect mastery of his art – he was sought after by all the powerful figures of Europe. It is notable that for this portrait of the first Bourbon king, Pourbus eliminated all symbols of power, creating a continuity with the portraits of the Valois painted by François Clouet.

This portrait, just like the ceremonial portrait in the Musée du Louvre (INV1708), was painted in 1610, a few months before the king was assassinated. Pourbus often made bust-length versions of his formal portraits. There is another autograph version, comparable to the present portrait, in the collection of Queen Elizabeth II at Hampton Court: in the view of Blaise Ducos, this version must surely be the one that Queen Henrietta, Henri IV's daughter, took with her to England.

The present painting's royal provenance and date suggest that this version was commissioned for another member of the family, after the tragic death of the king.

100 000-150 000 €

103 000-154 000 US$

10

DEUX GOURDES DE PÈLERIN "A ISTORIATO", URBINO, MILIEU DU XVIE SIÈCLE, PROBABLEMENT ATELIER D'ORAZIO FONTANA

TWO URBINO ISTORIATO PILGRIM FLASKS, MID-16TH CENTURY, PROBABLY WORKSHOP OF ORAZIO FONTANA

of flattened baluster form with satyr mask handles, one painted with the Sacrifice of Isaac and Lot and his daughters, the other with Bacchic scenes of Bacchus with satyrs and a female figure, perhaps Ariadne, supporting a ewer with four attendants
height: 15¼in.; 39 cm.

(2)

PROVENANCE
Christie's Paris, 3-4 octobre 2012, lot 76.

The example with the scenes of Abraham and Isaac and Lot and his daughters are both derived from engravings after Hans Sebald Beham (1500-1550).

30 000-50 000 €

30 700-51 500 US$



11

DEUX BOLS EN MAJOLIQUE, ITALIE, VERS 1575-1600, PROBABLEMENT PAR L'ATELIER PATANAZZI

TWO ITALIAN MAIOLICA TREFOIL BOWLS, CIRCA 1575-1600, PROBABLY FROM THE PATANAZZI WORKSHOP

each *rinfrescatoio* of similar form, the trilobed bowl supported by three conjoined lion paw feet, naturalistically painted, applied with gaping satyr mask handles and moulded with straps with *grotteschi* ornament between beaded bands, the exteriors painted with a continuous river landscape frieze or an encampment scene, the interiors painted with a scene of fishermen in the Arno after Stradanus, or Moses striking the rock after Bernard Salomon
height 8¾in.; width 19¾in.; 22 cm; 50 cm.

(2)

PROVENANCE
l'example avec les pêcheurs dans l'Arno:
Parke-Bernet Galleries, Inc. New York, Property of Mrs Herbert Shipman, 22-23 novembre 1940, lot 303 ($200);
Parke-Bernet Galleries, Inc. New York, The Notable Art Collection belonging to The Estate of the Late Joseph Bummer, Part I, 22 avril 1949, lot 486 ($300)
Hampel Munich, 27 juin 2013, lot 521.

These impressive bowls or cisterns relate in form and, in one instance, decoration to an example in the Wallace collection, see A.V.B. Norman, *Wallace Collection Catalogue of Ceramics 1 Pottery, Maiolica, Faience, Stoneware*, 1976, pp. 236-8, no. C116. The example with fishermen in the Arno adapts two engravings after Jan van der Straet, known as Stradanus, probably from engravings by members of the Galle family and their workshop. Between 1566 and 1577 Stradanus executed preparatory drawings for a series of hunting scenes for tapestries to decorate the Medici villa at Poggio a Caiano near Florence. The scenes proved popular and were published as engravings from 1570 onwards. Stradanus began collaborating with Philips Galle whose workshop produced two series of hunting scenes which was published over several editions as *Venationes Ferarum, Avium, Piscium, Pugnæ Bestiariorum Et Mutuæ Bestiarum.* The present bowl combines scenes of fisherman which relate to later editions in plates 96 and 97 (similarly the Wallace collection example uses plates 94 and 96).

The depiction of Moses striking the rock is after the engraving by Bernard Salomon for *Quadrins Historiques De La Bible,* published by Jean de Tournes in 1553. This popular graphic source for Italian and French maiolica painters was used over many years with the painters adapting the costume of the central characters whist leaving the composition essentially unchanged.

150 000-250 000 €

154 000-256 000 US$





12

RARE SUITE DE SIX PIQUE-CIERGES EN CRISTAL DE ROCHE ET BRONZE DORÉ, NAPLES, VERS 1620, À LA MANIÈRE DE ORAZIO SCOPPA

A RARE SET OF SIX ITALIAN PRICKET CANDLESTICKS, NAPLES, CIRCA 1620-40, IN THE MANNER OF ORAZIO SCOPPA

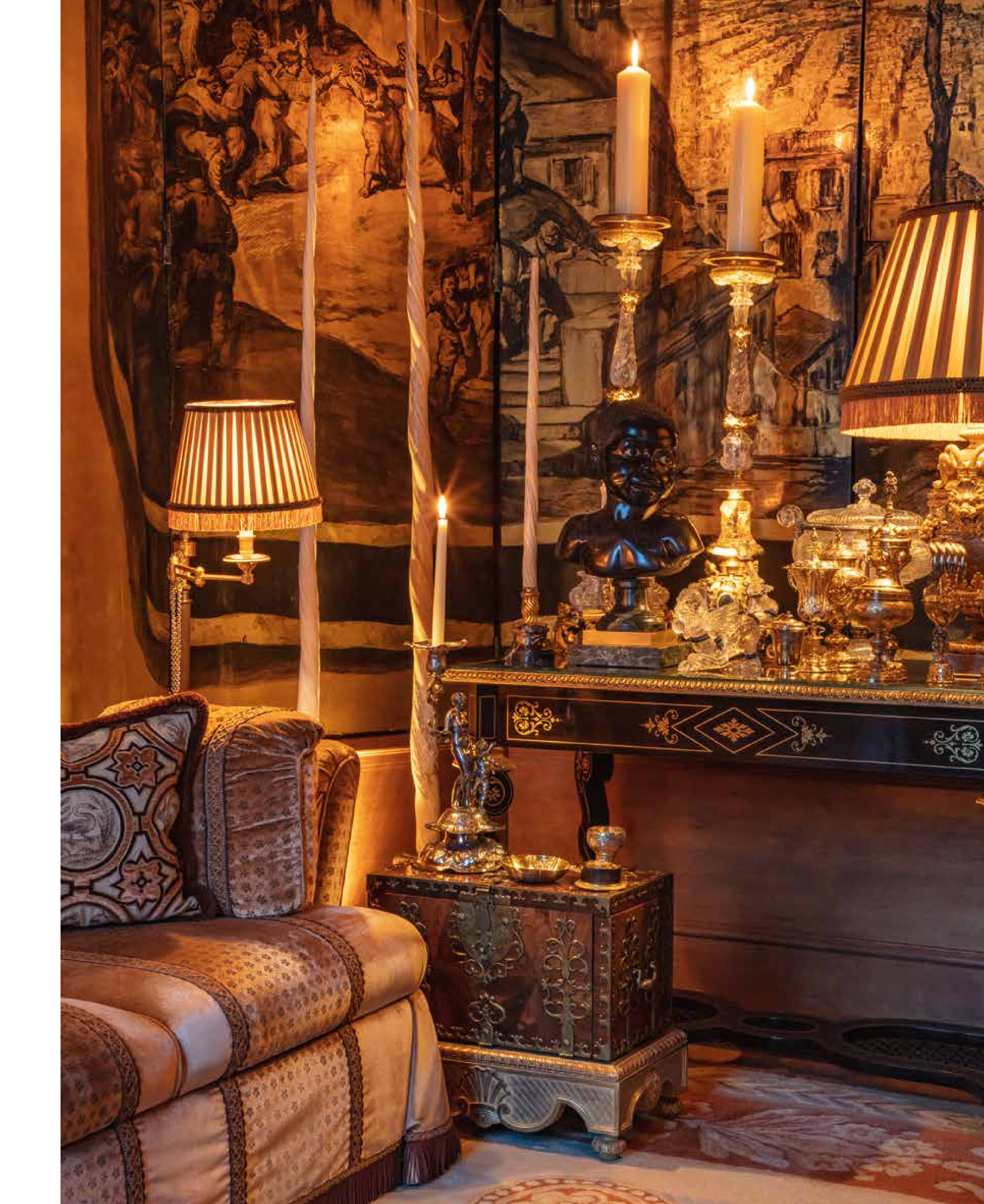
gilt-bronze, rock crystal; comprising three pairs of different dimensions
First pair: height 39¾in.; width 12⅝in.; 101 cm; 32 cm. Second pair: height 35¾in.; width 11½in.; 91 cm; 29 cm. Third pair: height 33 in.; width 10¼in.; 84 cm; 26 cm.

PROVENANCE
Galerie J. Kugel, Paris, 2010.

LITERATURE
Paola D'Agostino, 'Neapolitan Metalwork in New York: Viceregal Patronage and the Theme of the Virgin of the Immaculate Conception', in *Metropolitam Museum Journal*, vol. 43, 2008, pp.117-130);
Denise Allen et al. (ed.), *Italian Renaissance and Baroque Bronzes in the Metropolitan Museum of Art*, 2022.

300 000-500 000 €

307 000-515 000 US$





Dessins pour les oeuvres d'argenterie et d'orfèvrerie, 1643, dessiné et gravé par Orazio Scoppa © Victoria and Albert Museum, Londres



Paire de flambeaux d'autel, vers 1620-1640, Italie, peut-être Naples Bronze doré, cristal de roche. © Metropolitan Museum of Art, Legs de Mary Stillman Harkness, 1950



Dessin pour un flambeau, 1642-43, dessiné et gravé par Orazio Scoppa © Victoria and Albert Museum, Londres

This extraordinarily rare group is most likely the only complete set of rock crystal altar candlesticks which has survived to the present day and should also be noted for its magnificent scale. Combining finely chased bronze with carved rock crystal, they are wondrous examples of Baroque inventiveness during the first decades of the 17th century and are imbued with the bustling creativity that flourished in Naples during those years.

The chasing and design seem particularly close to the works of Orazio Scoppa, a Neapolitan silversmith who worked with Cosimo Fanzago; see, for example, the monumental gate of the Treasury Chapel of San Gennaro in 1632-35. The same cherub heads with a forelock of clustered curls that appear in this set can also be seen in a marble angel from Fanzago's early period (D'Agostino, p.122).

More interestingly, in a set of 16 prints dated from the 1640s, Scoppa parades all his imaginative and rich ornamental repertoire, with multiple elements visible in the present lot and alongside the aforementioned protruding putti heads, there are also bulging swinging garlands, strapwork cartouches, all rooted in a solid architectural design. Four of these prints were later published in *Vite dei Pittori, Scultori, ed Architetti Napolitani*, by Bernardo de' Dominici, considered the Vasari of Naples, in 1743 in a chapter dedicated to the silversmith (figs.1 and 2).

Comparable examples in bronze and rock crystal are rare, but the Metropolitan Museum of Art in New York has two pairs of different designs. One is catalogued as possibly from Naples (88.9cm; accession nr. 50.145.57/58 (fig.3)), and the second one, a gift from J. Pierpont Morgan, (67.3cm. high; accession nr 17.190.831 (fig.4)) as possibly Roman and linking it to the vocabulary of Stefano Maderno. Nevertheless, both designs are close to many elements on Scoppa engravings – see for example the crown-shaped drip-pans. One pair, very similar to the second pair at the Met, was recently on the Parisian market (62cm. high). One much simpler rock crystal and bronze pair was sold from the Collection of Yves Saint Laurent and Pierre Bergé (50cm. high; Christie's Paris, 25 February 2009, lot 627, €265,000).

Always a prized material, admired for its physical splendour, and believed to be associated with magical, protective or curative properties, rock crystal, which is the common name for colourless translucent quartz, known today as hyaline quartz, was thought in classical antiquity to be ice that had hardened through intense freezing, and later associated with diamonds and frequently used in a jewellery context.

Its use in these impressive candlesticks, combined with gilt bronze, has a striking and wondrous result which certainly amazed those who viewed them in the 17th century, especially in a liturgical context. In the Christian tradition, the light passing through rock crystal was associated with the Immaculate Conception, and one can speculate whether these could have been made for an altar dedicated to Our Lady.

From the mid-16th century onwards, Milan was a primary production center for incredibly sophisticated carved and engraved rock crystal objects. This rich tradition in the Spanish-controlled Duchy of Milan would travel easily to the vice-royalty of Naples, with well-known synergies in the artistic *milieux* of both territories leading to extraordinary objects such as these.

The energetic creativity of Naples in the early 17th century made it a sought-after origin for many commissions destined for churches and palaces back in Spain and it has been suggested that objects as rich as these would have been made for export (Allen, p.447).




13

PORTRAIT DE LOUIS XIII, ROI DE FRANCE

FRANS POURBUS THE YOUNGER

Antwerp 1569 - 1622 Paris

Louis XIII, King of France (1601-1643), with the Sash and Badge of the Order of Saint Esprit

inscrit au dos LVDVVICO XIII RE DI FRANCIA FIGLIO / DI ENRICO IIII E MARIA DE MEDICIS
huile sur toile

inscribed on the reverse *LVDVVICO XIII RE DI FRANCIA FIGLIO / DI ENRICO IIII E MARIA DE MEDICIS*
oil on canvas
26¾ in. by 21½ in. 68 cm by 54,6 cm

PROVENANCE
Peut-être offert à Pedro Nuñez Girón y Velasco Guzmán y Tovar, Duc d'Osuna (1574-1624) lorsqu'il était en Italie, puis envoyé en Espagne
Par descendance dans la collection des ducs del Infantado durant plusieurs générations
Probablement Joaquín Arteaga y Echague (1870-1947), 17e duc del Infantado
Par descendance à sa fille Doña Teresa de Arteaga, Comtesse des Andes
Par descendance à son fils Don Iñigo Moreno y Arteaga, Marquis de Laula
Collection particulière, Espagne
Weiss Gallery, Londres, 2012
Où acquis par l'actuel propriétaire

LITERATURE
B. Ducos, *Frans Pourbus le Jeune 1569-1622*, Dijon 2011, p.134-135 and 277, cat. no. P.A. 103, ill. (with an erroneous provenance)
Connaissance des Arts, November 2012, no. 709, p. 111
The Captured Eye, exhibition catalogue, The Weiss Gallery, London 2014, no. 17

Blaise Ducos dates this portrait to about 1620: Louis XIII would then have been about eighteen to twenty years old.

These years were significant in the life of the young king: since the death of his father Henri IV in 1610, the regency had been in the hands of his mother Marie de' Medici, who kept the young man away from his royal duties. He took the throne at last in 1617, and had therefore only been in power for two or three years when Pourbus painted this portrait.

Frans Pourbus the Younger painted many royal portraits. After spending a few years in Italy, his first visit to France was in 1601, before he became painter first to Marie de Medici in 1611, and later to Louis XIII himself. His talent as a portrait painter – already recognized in Antwerp – developed still further after his contact with Italian sources, which Pourbus absorbed and brought to the French court, thus promoting the evolution of the traditional royal iconography that was rooted in the sixteenth century.

Although he was still an adolescent, Louis XIII appears here in his royal pomp. Pourbus had been court portraitist for nearly ten years by now, and knew well how to make the most of symbols of power. He shows Louis XIII in slight contrapposto, as he did for portraits of his father, Henri IV (see lot 9). His upright posture and his frank gaze create a dominating presence. His white silk doublet, with its moiré effect, is enriched with gold trimmings and embroidery, whose many details are minutely picked out, bearing witness to Pourbus's activity as a miniaturist at the French court. The king's figure stands out majestically and powerfully against a crimson drape. Pourbus chose a bust-length portrait, making sure to feature the sash and insignia of the Order of the Holy Spirit.

This portrait, a real royal effigy of the young monarch who was still to assert his power, is the last-known portrait of Louis XIII by Pourbus. There is no trace of any surviving later portrait of Louis XIII, apart from those painted by Philippe de Champagne a decade later – sadly, some were probably destroyed in the 1661 fire in the Louvre's Petite Galerie.

This portrait is a recent rediscovery, whose fascinating history goes all the way back to its creation. It seems it entered the collections of the Dukes of the Infantado in the early seventeenth century, having been given to Pedro Nuñez Girón y Velasco Guzmán y Tovar, Duke of Osuna (1574–1624), captain and Viceroy of the Kingdoms of Naples and Sicily. Following in his ancestors' footsteps, the Duke perpetuated the magnificent art collection started by Don Íñigo López de Mendoza y Pimentel (1493–1566). After joining this collection, the portrait remained in the family by descent, eventually with Don Íñigo Moreno y Arteaga, Marquess of Laula (b. 1934).

200 000-300 000 €

205 000-307 000 US$





Portrait du Grand Dauphin, Hyacinthe Rigaud (1659-1743), Château de Versailles © Château de Versailles, Dist. RMN-Grand Palais / Christophe Fouin

14

COFFRET ROYAL EN MARQUETERIE D'ÉCAILLE DE TORTUE, LAITON GRAVÉ ET CORNE TEINTÉE ET MONTURE DE BRONZE DORÉ D'ÉPOQUE LOUIS XIV, VERS 1690, ATTRIBUÉ À ALEXANDRE-JEAN OPPENORDT, PROBABLEMENT D'APRÈS UN DESSIN DE JEAN BERAIN, TRÈS PROBABLEMENT LIVRÉ POUR LE GRAND DAUPHIN

A ROYAL LOUIS XIV CASKET, CIRCA 1690, ATTRIBUTED TO ALEXANDRE-JEAN OPPENORDT, PROBABLY AFTER A DESIGN BY JEAN BERAIN AND ALMOST CERTAINLY DELIVERED FOR THE GRAND DAUPHIN

orné d'armoiries sommées d'une couronne royale dans un cartouche orné de deux L entrelacés et de deux dauphins

gilt-bronze mounted, engraved brass, polychrome horn-inlaid tortoiseshell, the interior with pewter and walnut; the cover centred with the crowned arms of the Dauphin de France and surrounded by a cartouche with two L's, two dolphins and two fleurs-de-lys, the corners with two L's and with a royal crown, the front with the crowned arms and two dolphins, the sides with two handles with interlaced dolphins, on four interlaced dolphins, the interior with two interlaced L's enclosing a fleur-de-lys and the number "XV"
height 7½in.; width 18½in.; depth 12½in.
19 cm; 47 cm; 32 cm.

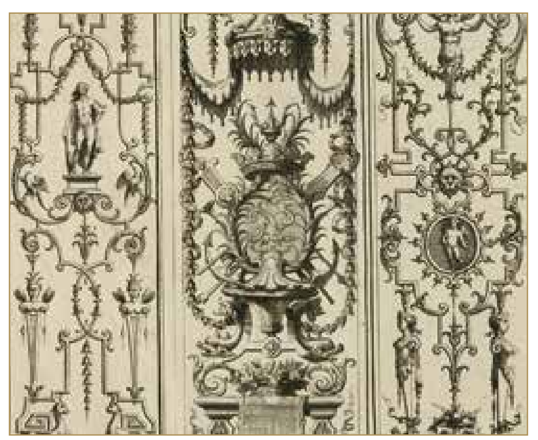
PROVENANCE
Presque certainement fourni vers 1690 au Grand Dauphin, le fils aîné du roi Louis XIV; Christie's Londres, *The Exceptional Sale*, 9 juillet 2015, lot 134.

⦿ 150 000-250 000 €

154 000-256 000 US$



Plateau du bureau de Louis XIV conservé au Metropolitan Museum of Art, New York (acc. no. 1986.365.3)



Détail, de gravure par Jean Bérain

The coat-of-arms on the present casket with interlaced L's and flanked by dolphins can only refer to Louis, the Dauphin of France, eldest son and heir of Louis XIV. The Dauphin's coat-of-arms as well as the multitude of dolphins represented are certainly an ode to this great collector's wealth and status. Not only does this casket boast an important royal provenance, it can also be linked to the costly and complicated technique that is marquetry, here combining tortoiseshell with other metals, a process which in the late 17th century was mastered by Alexandre-Jean Oppenordt and André-Charles Boulle.

The attribution to Alexandre–Jean Oppenordt

The exceptional quality of the marquetry inlay in tortoiseshell, horn and brass on this casket is almost certainly by the celebrated and supremely talented *ébéniste ordinaire du roi*, Alexandre–Jean Oppenordt. While Boulle is credited with the development and perfection of this marquetry technique, he was not the only cabinet-maker who mastered it, and indeed Oppenordt, one of his contemporaries, rivalled him.

The attribution of this casket to Oppenordt can be made on the basis of its striking similarities to other pieces known to be by or attributed to him:
- a celebrated *bureau brisé* by Oppenordt, belonging to Louis XIV and delivered on 25 July 1685 for 240 *livres*, now in the Metropolitan Museum of Art, New York (inv. 1986. 365.3); compare the bureau's and casket's marquetry patterns incorporating the interlaced L's surmounted by a crown, and compare the surrounds of the interlaced L's with foliage interlaced with the strapwork ;
- the parquet with tortoiseshell and brass marquetry from the Swedish Royal Coach made in 1696 by Oppenordt, after designs by Jean Berain at a cost of 600 L (now in the Royal Palace, Stockholm), illustrated in Alexandre Pradère, *French Furniture Makers, The Art of the ébéniste from Louis XIV to the Revolution*, Paris 1989, p. 65, fig. 11; compare some of the foliate-edged strapwork to the casket's lid;
- an armoire attributed to Oppenordt, from the collection of Jean-Baptiste de Machault d'Arnouville, now at the Château de Versailles (inv. no. V3670); compare the use of stained horn and the almost identical dolphin mounts to the feet of the armoire ;
- an inkstand tentatively attributed to Oppenordt at the Wallace Collection (inv. no. F49) with the coat of arms of the Paris Guild of Barber-Surgeons, which shows similarities with the present casket and further affirms Oppenordt's interest in smaller decorative objects.

Interestingly, in *L'Inventaire du mobilier de la Couronne sous Louis XIV* published by J. Guiffrey in 1886, we find an entry for an object whose description sounds close to this casket: '*335- Une cassette de marqueterie avec son pied, enrichie de Dauphins et autres ornements de cuivre gravez et dorez' which the additional note 'deschargé'*, signifying that it left the Royal collection at some point.

See extended note on Sothebys.com





Buste du Grand Dauphin, bronze © Archives Sotheby's, X.D.R

15

PAIRE DE SCABELLONS EN MARQUETERIE DE LAITON, ÉTAIN, ÉCAILLE DE TORTUE, CORNE TEINTÉE ET BRONZE DORÉ, D'ÉPOQUE LOUIS XIV, PAR ANDRÉ-CHARLES BOULLE, LIVRÉE EN 1684 POUR LE CABINET DES GLACES DU GRAND DAUPHIN AU CHÂTEAU DE VERSAILLES

A PAIR OF LOUIS XIV MARQUETRY PEDESTALS BY ANDRÉ-CHARLES BOULLE, DELIVERED FOR THE GRAND DAUPHIN AT VERSAILLES IN 1684

brass, pewter, tortoiseshell, stained horn, gilt-bronze; each pedestal of tapering, square-sectioned form, raised on a slightly larger, attached plinth, the sides and front of the plinth cut on the lower edge with an ogee arch, the front spandrels of the arches set with panels of scrolling Boulle marquetry, and the lower edges of the arches resting on turned feet; at the top of the shaft the sides and front are set with a satyr mask in gilt bronze, an out-curving frieze section above is set with a trygliph mount in the centre of each side and the front, the Boulle sections of these of horn over blue colouring, while the corners are set with upright acanthus leaf mounts
height 51 in.; width 16¾in.; depth 15 in.;
129,5 cm; 42,5 cm; 38 cm.

(2)

PROVENANCE
Parmi la série de neuf piédestaux livrés par André-Charles Boulle au Grand Dauphin en 1684 pour le Cabinet des Glaces, Château de Versailles ;
Collection de Jean Bloch, Galerie Charpentier, Paris, 21 mai 1957, lot 76 ;
Marcel Bissey, Paris
Collection S.E. Jorge Ortiz-Linarès et Graziella Patiño jusqu'en 1980 ;
Collection Jaime Ortiz-Patiño, vente Sotheby's New York, 20 mai 1992, lot 54 ;
Collection privée, acquis en 1997.

EXHIBITED
Visitors to Versailles: From Louis XIV to the French Revolution, The Metropolitan Museum of Art, New York 2018, nos. 118 a, b
Louis XIV: Fastes et Décors, Paris, Musée des Arts Décoratifs, mai - octobre 1960, nos. 149-50

LITERATURE
J-N. Ronfort, "André-Charles Boulle: Commandes Pour le Grand Dauphin à Versailles", in *Dossier de L'Art*, November 2005, p. 58, fig. 54.
J-N. Ronfort, *André-Charles Boulle, un nouveau style pour l'Europe,* cat. ex. Frankfurt, 2009, 5 a & b, p. 196-197
C. Demetrescu, *Les ébénistes de la Couronne sous le règne de Louis XIV,* Lausanne , 2021, p. 195

Visitors to Versailles: From Louis XIV to the French Revolution, The Metropolitan Museum of Art, New York 2018, nos. 118 a, b

⊙ 500 000-1 000 000 €

515 000-1 030 000 US$





Paire de scabellons, collection Jones, V & A, Londres

J-N. Ronfort's study from 2005 provides information on the importance of the commissions made by the Grand Dauphin or Monseigneur, the last surviving son of the Sun King, who married his cousin Marie-Anne of Bavaria in 1680 and moved two years later into the apartment that the King assigned to him in Versailles. The latter was located on the first floor and partly overlooking the gardens, and consists of several rooms including an extraordinary *Cabinet des Glaces* or *Cabinet Doré* with a marquetry floor made by Pierre Gole, the King's cabinetmaker. The decoration of this cabinet was entrusted to André-Charles Boulle and funded by the *Dépenses Extraordinaires des Bâtiments du Roi*. After the death of Queen Marie-Thérèse, the Grand Dauphin and his wife, who had become the first lady of the court, moved into other adjoining apartments on the ground floor. Monseigneur chose a new *Cabinet des Miroirs*, which benefited from the light of two cross-ways, to welcome his collections and naturally to recover all the decoration imagined by Boulle in order to imbue this new location with all the richness that he had initially chosen.

The *Cabinet des Glaces* or the *Cabinet des Miroirs* was considered a unique work in the history of art and amazed its contemporaries, including Brice who wrote at the end of the 17th century when he praised Boulle's genius *« on admire surtout le Cabinet de Monseigneur qu'il a fait à Versailles et qui est d'une singulière beauté »*. A few years earlier, in 1687, Tessin described the cabinet as follows: *« un autre cabinet fort riche où le plafond est représenté en compartiments octogones et carrés, remplis de glaces l'imitation des incavatures antiques; les quatre murailles y sont fort joliment inventées et revêtues des lambris, garnies de toutes sortes d'œuvres de rapport de laiton, d'étain … ; le pavé est d'une marqueterie très fine, enfin, tout y est fort proprement ordonné et exécuté et l'on attribue tout au génie de Monseigneur même »*.

The inventory drawn up in 1689 reveals that several pieces of marquetry furniture, intended to display magnificent bronzes were placed in this cabinet, including large octagonal pedestals (*escabellons*), identified as the model now in the Jacquemart-André Foundation at the Abbey of Chaalis and in the Getty Museum (inv. 88 DA 75, 1-2); a pair of pedestals now in Dresden, formerly in the collections of Augustus the Strong, as well as nine three-sided *escabellons*, which are of particular interest here. They are mentioned in the inventory of 1689 under numbers 14, 15, 16 and 17.

14 – « Deux Escabellons de marqueterie à trois faces dont le fond de cuivre doré est orné de feuillages d'ebenne et de bordures d'ebenne et effislés d'étain enrichies d'ornement d'applique de cuivre doré ciselés, portés sur dix pommes d'ebenne couvertes de cuivre godronné. Le chapiteau d'écaille tortue orné de feuillages d'estain. Haut. De 4 pieds ». Under number 15, two pairs are mentioned whose composition allows us to identify them with those known today: *15- « Quatre autres pareils dont le fond est d'écaille enrichi à feuilles de cuivre et d'estain »*. This relates to the pair in the Victoria & Albert museum in London (inv. 1226-1882) from the Hamilton sale and to the present pair, formerly in the Jean Bloch collection.

The satyr heads on the sides of the pedestals seem to have been used by Boulle only on the Monseigneur pieces.

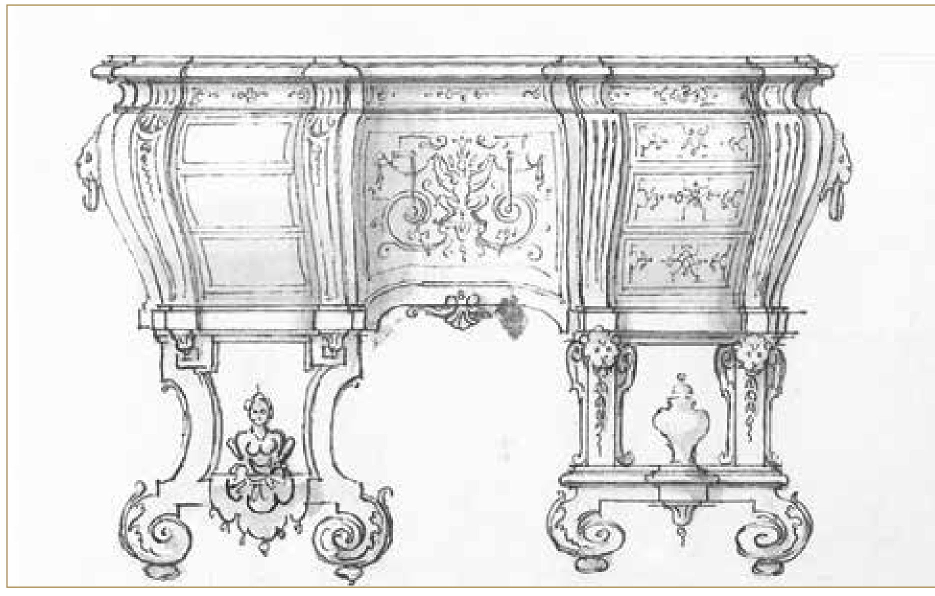
These nine pedestals were apparently intended to display the nine large bronzes offered by Louis XIV to the Grand Dauphin. These nine sculptures by Pietro and Fernadino Tacca and Adrien de Vries correspond to entries 1 to 9 of the 1689 inventory, and would later join the collections of Louis XIV as part of the Crown bronzes (nos. 299 to 307) following the Grand Dauphin's death in 1711.

Their histories were at first intertwined with those of the octagonal pedestals, as they were transferred to the Château de Choisy and then to the Château de Meudon. They became part of the royal collections, and eight of them are still described in the Grande Galerie in 1775 in the *Inventaire Général de la Couronne*. The comparison of different documents, successive inventories studied by J-N. Ronfort and C. Demetrescu has allowed their definite identification with the series delivered for the Grand Dauphin. Their trace then disappeared, despite relevant cross-checks in the descriptions of sales catalogues at the end of the 18th century (see C. Demetrescu, *op. cit.*). The present pair however reappears in the 20th century in the famous Jean Bloch collection and then in that of James Ortiz Patiño.

The Grand Dauphin's *Cabinet des Glaces* and the direct involvement of André-Charles Boulle in the creation of its decoration, which was admired by all, helped reinforce his predominant position in the development and influence of furniture and, more generally, of the decorative arts during the reign of Louis XIV and throughout the 18th century.







Projet pour un bureau, Jean I Bérain (1640-1711). Encre sur papier. Nationalmuseum de Stockholm (inv. NMH THC 8535)

16

BUREAU DE PENTE, LA PARTIE BASSE D'UN BUREAU DIT MAZARIN ATTRIBUÉ À ANDRÉ-CHARLES BOULLE, VERS 1690, LA PARTIE SUPÉRIEURE ADAPTÉE VERS 1785 REMPLOYANT DES ÉLÉMENTS DE MARQUETERIE D'ÉPOQUE LOUIS XIV

A BUREAU DE PENTE, PARTLY LOUIS XIV, THE LOWER SECTION ADAPTED FROM A BUREAU MAZARIN ATTRIBUTED TO ANDRÉ-CHARLES BOULLE, CIRCA 1690, THE UPPER SECTION ADAPTED, CIRCA 1785 RE-USING EARLIER LOUIS XIV BOULLE MARQUETRY ELEMENTS

en marqueterie première partie d'écaille brune et laiton gravé, bronze doré

gilt-bronze mounted, brown tortoiseshell and brass inlaid; the upper section with a *première partie* brown tortoiseshell and engraved brass marquetry slant front decorated with figures of Winter and Summer flanking a group of Apollo and Marsyas in chased and gilded bronze, the marquetry on the sides of later date decorated with dolphins, the interior with four drawers from the Louis XVI period veneered in green-stained burr wood simulating tortoiseshell; the base consisting of a Mazarin desk (without its top) with six drawers veneered in marquetry decorated with a Daphne mask and gilt bronze borders with a crowned C mark; resting on four double-scroll legs joined by a stretcher
height 43¾in.; width 46¾ in.; depth 24½ in.; 111 cm; 119 cm; 62 cm.

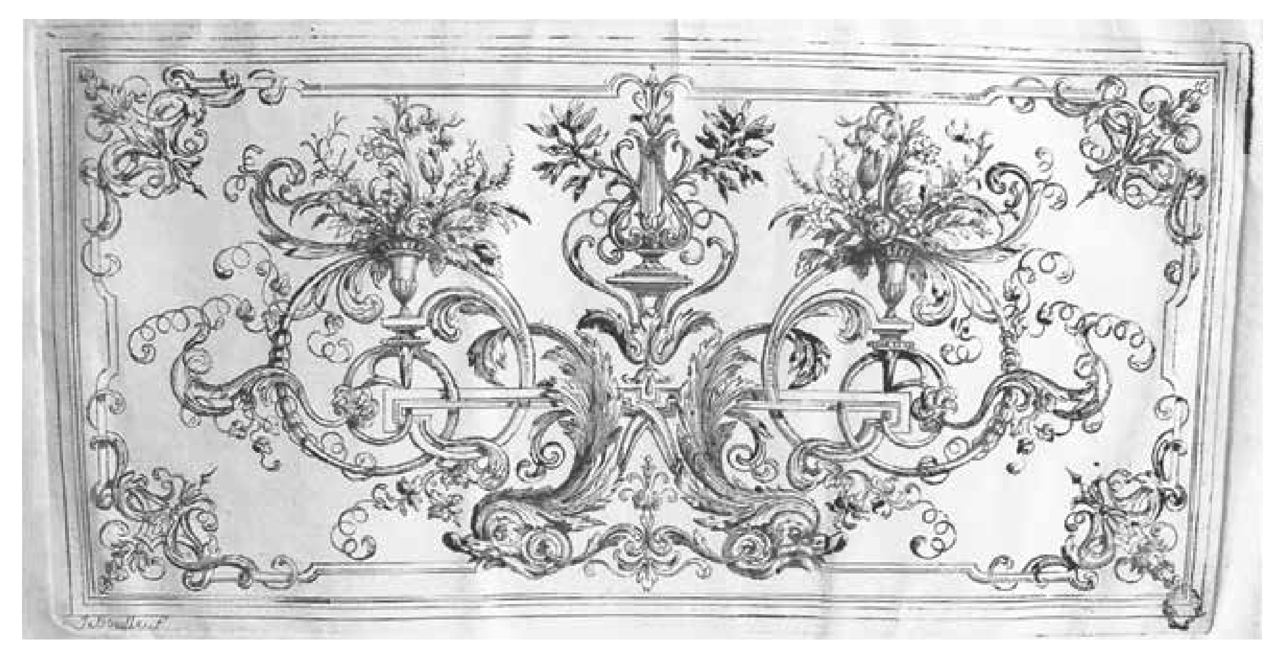
(1)

PROVENANCE
Probablement la collection de M. Montullé, vente à Paris le 22 décembre 1783, lot 311;
Puis collection de Harenc de Presle, sa vente le 16 avril 1792, lot 402 (invendu) puis vente du 30 avril 1795, lot 252 à Lebrun Jeune;
Collection de Lady Lavinia Bertie ;
Sotheby's Paris, *Important Furniture, Sculptures And Works Of Art,* 9 avril 2008, lot 72.

LITERATURE
A. Pradère, 'Harenc de Presle, un collectionneur au siècle des lumières', in *L'Objet d'art,* December 2008.

◉ 300 000-500 000 €

307 000-515 000 US$



Projet pour un plateau de bureau, gravure de Jean-Philippe Boulle (1678-1744) d'après un dessin d'André-Charles Boulle, Bibliothèque de l'Arsenal

Identification of the desk in its original state

In its original form as a Mazarin desk, the desk presented here most probably corresponds to the one that belonged to Monsieur de Montullé. In his sale in Paris on 22 December 1783, in a chapter entitled 'Meubles de Boule', the only piece of furniture in the sale by André-Charles Boulle is described as follows:

311 Un très beau bureau de Boule, première partie, à deux faces ; il est composé de six tiroirs ornés de poignées de masques de femmes, et bordés chacun en bronze ; les deux côtés en retour sont aussi décorés de masques de femmes ; les pieds, de forme chantournée avec entrejambe, ornés chacun de rinceaux d'ornemens ; il est couvert d'un velours verd, bordé d'un carderon de bronze. Hauteur 2 pieds 7 pouces, largeur 3 pieds 9 pouces 6 lignes, profondeur 2 pieds 1 pouce.

Vendu 400 livres à Lebrun

This essential document allows us to draw a number of important conclusions. Before addressing them, it is necessary to substantiate and support the accuracy of this comparison.

A fundamental element remains the very small number of Mazarin desks with six drawers; the overwhelming majority of these desks are constructed with five or seven drawers surrounding a kneehole cupboard. The very precise description in the sale catalogue supports this identification, indicating the desk is 'double-sided', though without explicitly describing the decoration on the back. Furthermore, the dimensions of the desk with the top removed (H: 80 cm, W: 118.7 cm, D: 62 cm) are, to the nearest inch, the dimensions of the 1783 sale. These small differences can be explained simply by a possible reduction in height when the upper case was adapted and by the presence of a top with a greater overhang. It is also interesting to note that the top of Monsieur de Montullé's desk in 1783 was simply covered with green velvet and not, as one might have imagined, with a rich marquetry of tortoiseshell and engraved brass.

Stages and methods of production of the desk

Two very distinct stages give this piece of furniture its present appearance. Observations made during its dismantling reveal a certain number of elements which, when put into perspective, allow us to put forward a convincing hypothesis.

It is highly likely the slant front dates from the Louis XIV period, while the frame of the small oak drawers inside dates from 1760 at the earliest. The date of the transformation remains to be determined, bearing in mind that the earliest slant-front secretaires are presumed to date from the 1730s.

The most plausible hypothesis remains the transformation of a Mazarin desk decorated on all sides by removing the marquetry and bronze panel at the back to make a slant front and removing the marquetry at the back of the legs, probably undertaken after the 1783 sale by a merchant like Julliot who specialised in this type of modification. The general principle behind this project was to conserve and re-use as many old elements as possible.

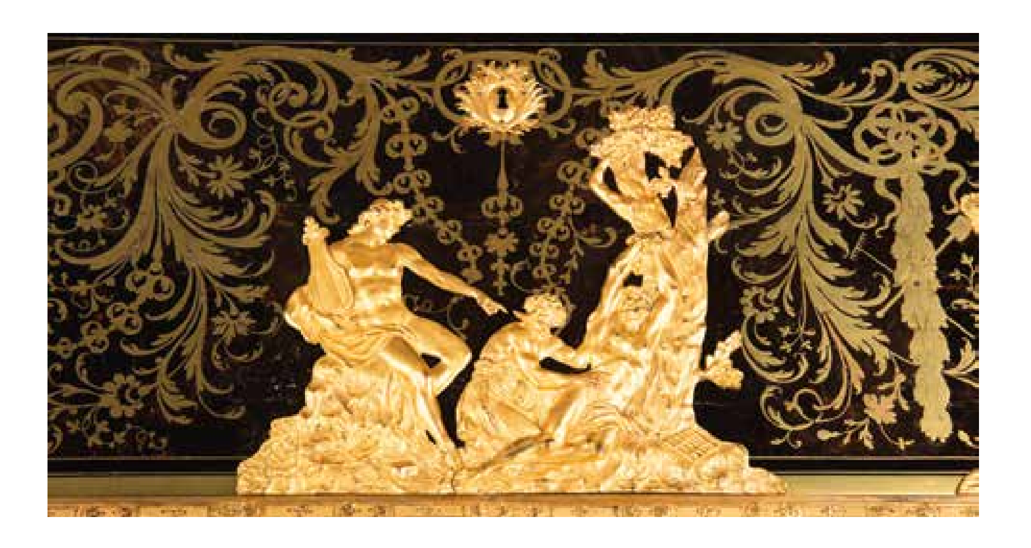
The auctioning of the Mazarin desk from the Montullé collection in 1783 and its sale for the relatively large sum of 400 livres to one of the most important dealers of the time makes it quite plausible that it was transformed into a slope-front secretary from 1783 onwards with the aim of reselling it under enhanced conditions. It enabled a Mazarin desk, whose form was out of fashion by the Louis XVI era, to be brought up to date by being converted into a sloping desk - the merchant made a strategic calculation here. Although customers were now more inclined towards *bureaux plats*, roll-top or slant-front desks, this adaptation made it a highly saleable piece of furniture in the 1780s, thanks in particular to the continuing attraction of tortoiseshell marquetry and the growing fascination with the works of André-Charles Boulle.

The present bureau is found in the home of the banker and collector François-Michel Harenc de Presle (1710-1802) in his private mansion, where several 'magnificent' Boulle pieces are mentioned by Thiéry in his *Guide des amateurs et des étrangers voyageurs à Paris*, including a 'rich and very beautiful secretary desk, the bottom of which is a six-drawer commode'.

This desk is again described in the two successive sales organised in 1792 n° 402 (unsold) and 1795 n°252.

« 402 : Un riche & tres beau secrétaire, dont le bas forme de commode à six tiroirs à mascarons de femmes et poignées ; terminé sur le devant par quatre pieds en console à rinceaux & fleurons en broze avec entre jambes, le dessus abattant enrichi de bas reliefs dont Apollon faisant écorcher Marsias ; & deux figures des saisons. Le tout à fond d'écaille à encadrement de bronze doré d'or moulu ; Hauteur 19 pouces, largeur 43 pouces, profonfeur 23 p. »





The theme of Apollo

This theme forms a unifying thread for the decoration of this piece of furniture. The front and sides are decorated with female masks whose hair is made of laurel leaves, representing the goddess Daphne who, in order to escape from Apollo, is transformed into a laurel tree. This plant would henceforth be associated with Apollo and would become an emblem of glory as the laurel crown. This legend from Ovid's *Metamorphoses* is interpreted as a victory of chastity over carnal love.

Apollo is also illustrated, again in the *Metamorphoses*, through the myth of Apollo and Marsyas. As punishment for daring to compete with Apollo to determine who was the better musician, Marsyas was hung from a tree and flayed alive. This bronze by André-Charles Boulle depicts the scene, with Apollo still holding his lyre and pointing at the executioner preparing to torture Marsyas, whose flute lies at his feet.

André-Charles Boulle

The association of the two themes featuring Apollo, on the one hand with Marsyas and on the other with Daphne, are themes already associated with Boulle on a marquetry cabinet sold by Philip's on 5 December 2001 in New York (very close to two cabinets in the Wallace Collection, London, F61 and F62). The group of Marsyas is identical to ours, while the theme of Daphne is illustrated by Apollo chasing Daphne as she turns into a tree. For another perspective on these bronzes in the work of André-Charles Boulle, see also an armoire in the Royal Collection, Windsor Castle.

Other elements of Boulle's repertoire include the design of the stretcher, particularly the scrolling wave motif, which frames the central section on all four sides. This motif appears very clearly in several of the engravings after André-Charles Boulle published by Mariette.

Another characteristic element is the scroll of the foot, which is found repeatedly in Boulle's work, notably on his pedestal tables, certain cartels and, by extension, the brackets framing the corners of low bookcases. The bronzes of Spring and Winter (sometimes enriched with a brazier) are also leitmotifs in Boulle's work.

The masks found on the sides and below the two rows of drawers on the right and left of the front are also used in a simplified way to support the base on which the figure of Louis XIV rests in the Louvre's pedestal cabinets (OA5458) as well as on a certain number of similar cabinets transformed at the end of the 18th century into *meubles d'appui* (it should be noted in passing that these cabinets originally had stretcher platforms identical to that of our desk). The masks are here enriched with laurel leaves, allowing the identification of the figure with the nymph Daphne. They also adorn a toilet box illustrated in A. Pradère, *Les ébénistes français de Louis XIV à la Révolution*, fig 41, p.86 and above all the handles of the extraordinary rosewood commode sold by Sotheby's Monaco on 6 February 1978, lot 147 (see Pradère, *op.cit.*, p.107, ill.).

If one examines the entirety of each side panel, the mask of Daphne, in a gilt bronze frame with volutes and foliage, is exactly the same as the one that adorns another marquetry desk attributed to Boulle in the Metropolitan Museum of New York (Ogden Mills donation), the counterpart of which was sold by Christie's New York on 2 November 2000, lot 179.

Finally, the side panels on the upper part are taken directly from the engraving preserved in the Arsenal and published in the catalogue (no. 89 d) of the Boulle exhibition at the Frankfurt Museum. This engraving is signed J. Boulle.f. for Jean-Philippe Boulle. It consists of two opposing dolphin heads and scrolls that can be found on the top of two rectangular tables made by André-Charles Boulle for the Château de la Ménagerie in 1701, now in the collections of the Duke of Buccleuch at Bowhill Castle in Scotland.

The comparison with the drawing by Jean Bérain in Stockholm (see illustration) sheds light on the mutual influences between the ornamentalist and the cabinetmaker. Our desk by André-Charles Boulle has a very similar base, despite the fact that there is no crosspiece in the centre. This original model can also be compared to the famous painting of the Regent and his son in a study (repr. in J. de La Gorce, *Bérain*, Paris, 1986, p. 41).

It should be borne in mind that the catalogue of the Montullé sale firmly and definitively attributes the Mazarin desk to André-Charles Boulle.

Jean-Baptiste-Francois de Montullé (1721-1787)

Cousin of the famous collector Jean de Jullienne, Jean-Baptiste-François de Montullé quickly became an advisor and then *secrétaire des Commandements* of Queen Marie Leczinska, and then of the young dauphine Marie-Antoinette. Owner of the famous dye factory developed by his cousin Jullienne, he was already mentioned in 1762 in Hébert's *Dictionnaire pittoresque et historique* as an honorary member of the *Académie royale de peinture et sculpture*. He had a large collection of paintings and sculpture which was sold during his lifetime in 1783.

François-Michel Harenc de Presle (1710-1802)

The son of a banker and a banker himself, the contents of his private mansion in the rue du Sentier have been the subject of a very detailed study by A. Pradère (*op.cit.*), who invites the reader to discover the interior of a great collector's residence in keeping with the taste of the 1760s to the 1780s. Boulle furniture stands next to neoclassical terracottas, porcelain and lacquerware from the Orient, while paintings from Northern schools adorn the walls.





Portrait de Martine de Béhague (1869-1939), Ecole française du XIXème siècle. Huile sur toile. Collection privée © Sotheby's

17

PAIRE DE VASES COUVERTS EN PORCELAINE DE CHINE ET BRONZE DORÉ, LA PORCELAINE D'ÉPOQUE KANGXI (1662-1722), LA MONTURE D'ÉPOQUE RÉGENCE, VERS 1715-1720, POINÇON AU C COURONNÉ

A PAIR OF GILT-BRONZE MOUNTED CHINESE PORCELAIN COVERED VASES, THE PORCELAIN KANGXI PERIOD (1662-1722), THE MOUNTS RÉGENCE, CIRCA 1715-1720 WITH THE CROWNED C MARK

the cylindrical porcelain body mounted on a circular base with frieze of rocaille consisting of flowers and shells between two moulded borders, the top with another similar rocaille border, the two handles in the shape of a winged dragon, the porcelain cover surmounted by an fruit finial resting on a radiating gadrooned base
height 11 in ; width 12½in; 28 cm; 32 cm.

(2)

PROVENANCE
Comte d'Armaillé, sa vente Paris, 6 juin 1890, lot 68;
Ancienne collection de la Comtesse de Béhague, vers 1900;
puis par descendance de la famille Ganay ;
Galerie J. Kugel, Paris ;
Collection privée, acquis auprès de Kugel en 2001.

EXHIBITED
Orangerie des Tuileries, *Le cabinet de l'Amateur*, February-April 1956, no. 251.

LITERATURE
Le cabinet de l'Amateur, cat. expo. Orangerie des Tuileries, Paris 1956, no. 251.

These covered vases are the epitome of the Régence style in gilt bronze, incorporating the new fashion for rococo and naturalistic forms in the handle and borders together with a classicist Louis XIV cover finial. The dragon handles and the upper border are identical to a pair of ormolu mounted Meissen bowls in the Wrightsman collection (inv. 256 A/B) in the Metropolitan Museum of Art, New York. A very similar pair of covered vases with powder and dark blue Kangxi porcelain is in the English Royal Collections (inv. RCIN 35308.1-2a-b) and is illustrated in J. Ayers, *Chinese and Japanese works of art in the collection of Her Majesty The Queen*, vol. 2, n° 9, pp. 544-545)

The crowned C mark struck on the base shows that the pieces have been sold between 1745 and 1749.

150 000-300 000 €

154 000-307 000 US$



Etude pour un vase, Anonyme, France, XVIIIème siècle, extrait album Saxe-Teschen conserve au Metropolitan Museum of Art © Cadeau de Raphael Esmerian, 1961





18

MIROIR EN BRONZE DORÉ DANS LE GOÛT D'ANDRÉ CHARLES BOULLE, DEUXIÈME MOITIÉ DU XVIIIE SIÈCLE

A FRENCH GILT-BRONZE MIRROR IN THE MANNER OF ANDRÉ-CHARLES BOULLE, SECOND HALF 18TH CENTURY

height 44½ in.; width 32¼ in.; 113 cm; 82 cm

PROVENANCE
Christie's Paris, 7 novembre 2012, lot 106;
Galerie J. Kugel, Paris 2013.

100 000-150 000 €

103 000-154 000 US$

This spectacular mirror incorporates design elements typical of the work of Louis XIV's court cabinetmaker André-Charles Boulle (1648-1732) from his workshop or his followers.

As Jean-Nerée Ronfort notes in his study of Boulle's production of gilt bronzes ('André-Charles Boulle: die Bronzearbeiten und seine Werkstatten im Louvre', *Vergoldete Bronzen*, Ottomeyer and Pröschel, eds., Munich 1986, vol.II), Boulle's output of gilt bronze objects beyond simple furniture mounts was far more extensive than has generally been realised. A 1710 description of his workshops in the Louvre noted that out of 26 workbenches, no fewer than six were reserved for the use of *bronziers*. The ornamental repertory of masks, dragons, cherubs, harpies and trophies all appear in Boulle's designs published by Mariette in c.1720 as the *Nouveaux Deisseins de Meubles et Ouvrages de Bronze et de Marqueterie.* Boulle was also heavily inspired by contemporary architects and ornamental engravers, notably Jean Bérain (1640-1711), the *dessinateur de la Chambre et du cabinet du Roi* who, like Boulle, enjoyed the King's protection and had lodgings in the Grande Galerie du Louvre, and Gilles-Marie Oppenord (1672-1742), whose father was also an *ébéniste du roi* with his workshop in the Louvre and is known to have supplied designs to Boulle.

Although Boulle has left a significant *oeuvre* of wall lights, clock cases, fire dogs and chandeliers, he is not recorded as ever having produced wall mirrors in gilt bronze, which are exceptionally rare in 18th century France. There does appear to have been a brief vogue for such objects in the 1720s, when the Duc d'Orléans commissioned seven gilt bronze mirrors for his residences the Palais Royal and Château de Saint Cloud. One appears in an inventory of Saint Cloud under item no. 2951, described as '*un miroir à bordure de glace et ornements de bronze doré d'or moulu avec son chapiteau aussi de glace et ses ornements de bronze doré d'or moulu. La glace dudit miroir de soixante six poulces de haut par quarante trois poulces de large. 800 livres*'. This is significantly larger than the present mirror and of a type clearly corresponding to the classic *miroir à parcloses* with a border and cresting of additional glass panels, a form that proliferated during the Régence and early years of Louis XV's reign.

Two large gilt bronze mirrors of the *miroir à parcloses* form have survived, formerly in the collection of the late Hubert de Givenchy, Christie's Monaco 4 December 1993, lot 43 (attributed to Charles Cressent) and the other Christie's Paris, 14 June 2022, lot 21. The latter example employs female masks at the four corners identical to the mask on the cresting of the offered lot, a model that appears as a mount on *bureaux plats* and coffers-on-stand by Boulle and his followers, and also appears in a c.1711 engraved design for a commode by Jean Bérain. The cabinetmaker Charles Cressent, who like Boulle designed and manufactured his own gilt bronze mounts, also appears to have produced mirrors in this medium. As he did not enjoy Royal protection, Cressent fell foul of guild restrictions and was subject to legal proceedings including the confiscation of bronzes from his workshop in 1722-23, which according to a bailiff's report included '*onze masques représentant tant testes d'hommes que de femmes lesquels sont tous coifez de différentes façons* [...] *faites pour des miroirs*' (Alexandre Pradère, *Charles Cressent. Sculpteur, ébéniste du Régent*, Dijon 2003, p. 200).

A very impressive upper part of a Régence gilt-bronze mirror (*fronton)* is with the Steinitz Gallery in Paris as of 2022. This model incorporates female masks and putti with garlands which are also part of the ornament of the present mirror. This can also be linked with a pair of late Louis XIV wall-lights discussed by A. Pradère in Steinitz *Catalogue*, 2016, n°9, p. 104-119.

In the absence of comparable works, it is difficult to date this mirror with precision. However, the matt gilding obtained through a chemical process rather than manually with tools, a technique known as *mise au mat* (see Pierre Verlet, *Les bronzes dorés français du XVIIIe siècle*, Paris 1987, p. 174) and the specific type of threads used to attach the decorative elements to the frame, both point to a date from the later Louis XV or Louis XVI periods. This time frame also corresponds to the first of numerous 'Boulle Revivals', when pieces obtained directly from Boulle or his workshop re-appeared on the market in the sales of important collectors, among them Julienne (1766), the Baron de Thiers (1770), Blondel de Gagny (1776) and Randon de Boisset (1777). This led to a renewed interest in Boulle furniture and Louis XIV taste in general, and prominent *ébénistes* including Joseph, Montigny and Levasseur began manufacturing case furniture veneered in the Boulle technique, sometimes re-using older elements taken from actual works by Boulle.

Although of much larger scale, the composition of this mirror is more akin in spirit to small standing dressing-table or toilet mirrors traditionally made as part of toilet services in gold, silver or silver-gilt, rather than giltwood mirrors for the wall produced by woodcarvers. As such, it is possible this mirror was created by a goldsmith and one name that has been suggested is a member of the Gambier family, a dynasty of goldsmiths active from 1640-1832. An 1829 document publishing the will of Antoine Noël Gambier (1757-1832) reveals the bequest of a '*miroir qui est placé entre les deux fenêtres de ma chambre à coucher et dont le cadre en bronze ciselé et doré est l'ouvrage de mon ayeul paternel : ce meuble qui était il y a siècle à l'usage personnel de ma grand-mère*'. This description confirms the existence of gilt bronze mirrors manufactured by goldsmiths in the first half of the eighteenth century.



19

PORTRAIT DE PIERRE VINCENT BERTIN (1653-1711)

HYACINTHE RIGAUD

Perpignan 1659 - 1743 Paris

Portrait of Pierre Vincent Bertin (1653-1711)

huile sur toile

oil on canvas
53⅜ in. by 41 in. 135,6 cm by 104 cm

PROVENANCE
Mentionné dans les livres de comptes du peintre et dans la liste de Hulst en 1685
Collection Pierre Vincent Bertin (1685-1711)
Collection Embrach
Christie's Monaco, 20-21 juin 1992, lot 91
Où acquis par Dr. Gustav Rau (1922-2002)
Sa vente après décès, Sotheby's Londres, 9 juillet 2008, lot 78
Où acquis par l'actuel propriétaire

LITERATURE
A. du Pradel, *Le Livre commode des adresses de la ville de Paris... pour l'année bissextile 1692*, Paris 1692, ed. 1878, tome I, p. 38
G. Brice, *Description nouvelle de la ville de Paris*, *et recherche des singularitez les plus remarquables...*, Paris 1705, ed. 1971, p. 125-126 and 157
Bibliothèque de l'Institut de France, manuscript. 624, fol. 3
H. van Hulst, *Mémoires inédits sur la vie et les ouvrages des membres de l'Académie royale de peinture et de sculpture*, Paris after 1743, ed. 1854, tome II, p. 145 and 169-170
E. Bonnaffé, *Dictionnaire des amateurs français au XVIIe siècle*, Paris 1884, p. 21
J. Roman, *Le Livre de Raison du Peintre Hyacinthe Rigaud*, Paris 1919, p. 10
D. Dessert, *Argent, pouvoir et Société au Grand Siècle*, Paris 1984, p. 537-538
C. Favre-Lejeune, *Les Secrétaires du roi de la grande chancellerie de France, dictionnaire biographique et généalogique (1672-1789)*, Paris 1986, p. 207-208
A. James-Sarazin, *Hyacinthe Rigaud (1659-1743)*, Paris 2003-04, thesis, cat. I, no. 76, fig. 9
S. Perreau, *Hyacinthe Rigaud. Le Peintre des Rois*, Montpellier 2004, p. 40, fig. 23
T. Claeys, *Dictionnaire biographique des financiers en France au XVIIIe siècle*, Paris 2011, tome I, p. 240-241
S. Perreau, *Hyacinthe Rigaud. Catalogue concis de l'œuvre*, Sète 2013, cat. no. P.89
A. James-Sarazin, *Hyacinthe Rigaud 1659-1743, Catalogue raisonné*, Dijon 2016, tome II, p. 40-41, cat. no. P.92, ill.

During the reign of Louis XIV, Pierre Vincent Bertin was one of the most illustrious figures in the political and financial worlds of the late seventeenth and very early eighteenth centuries. Born in 1653, he succeeded his father as a lawyer at the Parlement, before being appointed to a series of official positions, firstly as Trésorier Général du Sceau from 1678 to 1690, and then as Receveur Général des Parties Casuelles (1689–1711), alongside his role as Conseiller Secrétaire du Roi (1691–1706). In 1690, he married Françoise-Elisabeth de Sauvion (1674–1712). Through this alliance, he became connected to several important families of financiers.

Bertin's glorious career as well as his profitable marriage resulted in rapid social and economic advancement, which in 1697 led to the purchase of the Hôtel Pussort, in Rue Saint-Honoré in Paris, as well as to the founding of an important art collection that made his name. Germain Brice, in his guide to Paris, reported that in Bertin's house it was possible to admire 'furniture and curiosities of remarkable refinement, and rare paintings by the most famous masters'. As a knowledgeable connoisseur, and clearly one with assured taste, he was the fortunate owner of works as important as Titian's *Noli me tangere* (London, National Gallery, inv. NG270) and Giorgione's *Judith*, now one of the jewels of the Hermitage Museum (inv. ГЭ-95).

The present portrait can certainly be dated to Hyacinthe Rigaud's early career, and more precisely to 1685, thanks to the record in the artist's accounts book, where it is described as 'Mons(ieur) Bertin', 'Trésorier Général des Parties Casuelles' and its price is given as 330 *livres*.

A work of Rigaud's early maturity, the painting reveals the notable influence of Van Dyck's large portraits. To these he still owes the half-length composition, the elegance and effective but controlled dynamic of the pose, and the palatial architecture in the background, which alludes – subtly but clearly – to Pierre Vincent Bertin's status and wealth, in a direct acknowledgment of the Flemish master's legacy.

One of the first great successes of Rigaud's burgeoning career, the *Portrait of Pierre Vincent Bertin* very quickly reached a wider audience through the engraving that Pierre Drevet (1663–1738) derived from it in 1688 – proof of the work's popularity. The model's ambition is evident, but it is matched by the ambition of the young artist: only four years after settling in Paris, he was already seeking recognition as master of the portrait genre.

300 000-400 000 €

307 000-410 000 US$



20

TAPIS ROYAL DE LA SAVONNERIE D'ÉPOQUE LOUIS XIV

CONÇU POUR LA GRANDE GALERIE DU PALAIS DU LOUVRE, ATELIER DE CHAILLOT DE LA FAMILLE LOURDET, SOUS LA DIRECTION DE CHARLES LE BRUN ET/OU LOUIS LE VAU, D'APRÈS UN DESSIN DE FRANCART ET YVART, LIVRÉ LE 10 JUIN 1678

(RÉUNION DES DEUX EXTRÉMITÉS DU 50ÈME TAPIS COMMANDÉ POUR LA GALERIE DU BORD DE L'EAU AU LOUVRE)

A ROYAL LOUIS XIV SAVONNERIE CARPET

DESIGNED FOR THE GRANDE GALERIE, PALAIS DU LOUVRE, FROM THE CHAILLOT WORKSHOP OF THE LOURDET FAMILY, ACCORDING TO A SCHEME BY CHARLES LE BRUN (1619-1690) AND/OR LOUIS LE VAU (1612-1670, PREMIER ARCHITECT DU ROI 1654), AFTER A DESIGN BY FRANÇOIS I FRANCART (1622-1672) AND BEAUDRIN YVART LE PÈRE (1611-1690), AND DELIVERED 10 JUNE 1678

comprised of two symmetrically joined horizontal sections, each with the main field depicting a large frame pattern lobed reserve enclosing monochrome blue and white allegorical bas-reliefs, one depicting Aeolus (honoured by Zeus to become Keeper of the Winds), the other Juno (Goddess and protector of women; and in allegories of the four elements is the personification of Air) with her attribute the peacock (associated with Pride), each bas-relief with a floral swag sweeping from the centre of the inside of the frame and held in the corners of the main field by peacocks perched on exuberant and colourful scrolling rinceaux, the reserves supported by adorsed eagles centred by the motif of the winged helmet of Mercury (Messenger of the gods: Jupiter), the eagles (sacred to Jupiter; also attributed to Pride) flanked on each side by further scrolling rinceaux incorporating a brightly feathered parrot, the wide border of frame pattern design with repeat pattern of yellow oval blind cabochon alternating with two white interlocking foliate motifs against a black ground, with a yellow *fleur-de-lys* in each corner, with a yellow, cream, salmon and black narrow outer guard stripe with guilloche pattern and a narrow yellow and black inner guard stripe with palmette pattern
height 175⅓in.; width 165⅖in.; 445 cm; 420 cm.

PROVENANCE
Commandé par Louis XIV pour la Grande Galerie du Palais du Louvre, livré en 1678;
Collection royale française (Inventaire royal n° 191);
Raymond Bourdillon, 26 juillet 1797;
Couturier Nicolay Paris, 19 novembre 1981, lot 227;
Sotheby's Monaco, 4 décembre 1983, lot 122;
Christie's, New York, 21 mai 1996, lot 358;
Sotheby's Londres, 06 juillet 2016, lot 9.

LITERATURE
Jules Baudouin, *Iconologie ou Nouvelle explication de plusieurs images, emblems, et autres figures hyerogliphiques des vertues, des vices, des arts, des sciences, des causes naturelles, des humeurs differentes, des passions humains / tire des recherches et des figures de Cesare Ripa,* Paris, 1677; translation from the original Italian manuscript, Cesare Ripa, *Iconologia,* Perugia, 1593;
Charissa Bremer-David, *French Tapestries and Textiles in the J. Paul Getty Museum,* J.Paul Getty Museum publication, Los Angeles, California, 1997, Savonnerie Manufactory, pp.129-161, No.14.,Carpet for the Galerie du Bord de l'Eau, Palais du Louvre, pp.138-145;
Wolf Buchard, "Savonnerie Reviewed: Charles Le Brun and the 'Grand Tapis de pied d'ouvrage a la Turque', woven for the Grande Galerie at the Louvre", *Furniture History,* Vol. XLVIII (2012), pp.1-43; for discussion of the series and comprehensive appendix of subsequent carpets and fragments which have emerged since Verlet's publication in 1982, and p.39, for specific reference to carpet 50 (191), Air themed, with the central section of the Four Winds, and the two matching bas-reliefs (892 by 446cm);
Marie-Noël de Gary, *Musée Nissim de Camondo, La demeure d'un collectionneur,* Paris, 2007, pp.87, 111 & 299; illustrated with complete overview, and separately in situ within interior of the Grande Salon in the museum in 1935;
Chantal Gastinel-Coural, Les Manufactures de Tapisserie, *Colbert 1619-1683,* exh.cat. (Hôtel de la Monnaie, Paris, 1983), pp.155-158, for discussion of Le Brun's influence on the royal manufactories;
Jules Guiffrey, *Inventaire Général du Mobilier de la Couronne sous Louis XIV (1663-1715),* Paris, 1885-1886 (2 Vols), vol. 1, pp.392-409, p.401, No.191); transcription of *Inventaire du Mobilier de la Couronne,* compiled in 1697 by Gédéon du Metz, *contrôleur general des Meubles de la Couronne;* and Jules Guiffrey, *Comptes des Bâtiments,* vol. 1.;
Madeleine Jarry, *The Carpets of the Manufactory de la Savonnerie,* Leigh on Sea, 1966, p.30, fig.17;
Albert Pomme de Mirimonde, 'Le symbolisme musical dans les tapis de la Grande Galerie du Louvre', *Revue du Louvre,* 1973-2, pp.95-104, and 1973, pp.161-168, for study of the musical instruments in the designs of Air (on the 50th carpet);
Sarah B. Sherill, *Carpets and Rugs of Europe and America,* New York, 1995, Chp. 3, France, pp.58-109, Savonnerie of Louis XIV, pp.61-73;
Jean Vittet, 'Contribution à l'histoire de la Manufacture de la Savonnerie au XVIIe siècle: l'atelier de Simon et Philippe Lourdet d'après les minutes notariales', *Bulletin de la Société de l'Histoire de l'Art Français* (1995), pp. 99-118;
Pierre Verlet, *The James A. de Rothschild Collection at Waddesdon Manor: the Savonnerie,* 1982, The Catalogue: Section II: Carpets for the Long Gallery of the Louvre, pp.172-213; Appendix A: List of the carpets woven for the Long Gallery of the Louvre, p. 486, *Air,* 50th carpet (No.191); together with a diagram representing layout of the carpets for the Long Gallery, numbered according to the Royal Inventory (1-93);
Frank John Bagolt Watson, *The Wrightsman Collection,* The Metropolitan Museum of Art, New York, 1966, Vol.2, Savonnerie Carpet, no. 277, pp.495-499

150 000-300 000 €

154 000-307 000 US$







Le Grand Salon, showing carpet fragment in situ in 1935, Musée Nissim de Camondo, Paris - © Les Arts Décoratifs, Paris

When Louis XIV (1638-1715) ascended to the throne in 1661, it was decided with his chief minister, Jean Baptiste Colbert, that a refurbishment of the Louvre was necessary to make a statement to the world manifesting the power of the King and the State. This was an appealing plan to Colbert as it would promote the arts, and build up the French carpet industry. The manufacture of carpets was instigated by Henri IV and revived to unparalleled heights by Louis XIV. The carpet maker Pierre Dupont (ca.1577-1640) introduced the technique of making knotted pile carpets 'in the manner of Turkey and the Levant', into France under Louis XIII, producing especially floral and rinceaux designed carpets. Then Dupont's apprentice Simon Lourdet (ca 1595-c.1667) established the workshop in the former soap factory (savonnerie) in Chaillot, from which Louis XIV commissioned various carpets for different palaces. In 1664-1666, there was a special commission for thirteen carpets for the *Galerie d'Apollon - Gallery of Apollo* - (see lot 11 in this sale), which served as an initial trial for the particularly grand and challenging suite of ninety three carpets to follow for the *Galerie du Bord de l'Eau* (known as the *Grande Galerie*), *Palais du Louvre*, predominantly between 1670 and 1685.

In both execution and design, this series of *Grande Galerie* carpets should be seen as one of the most ambitious and important projects of Louis XIV's patronage of the decorative arts. Louis XIV ultimately never completed the overall interior scheme, as he moved the court to Versailles in 1682, however the weaving of this large number of carpets was completed.

The creator of the scheme is not mentioned specifically in the records of *Comptes des Bâtiment du Roi,* however as *premiere peintre de Roi (and director of the Savonnerie manufactory from 1665),* Charles Le Brun would have been involved, as would Louis Le Vau, as *premier peintre du Roi.* Jean-Baptiste Colbert (1619-1683) became *Surintendant des Bâtiment du Roi* in 1664 and he called on the talents of the *Petit Conseil* group of artists and architects, including Le Vau and Le Brun. There are records of payments to three of painters of the carpet cartoons, which included François I Francart (1622-1672), Beaudrin Yvart *le père* (1611-1690) and Jean Le Moyne Lemoine *dit* le Lorraine 1638-1713), for smaller sized works related to the project. Noted scholars, including Charissa Bremer-David, have considered that other artists would have been involved. Verlet comprehensively recorded the history of the Savonnerie Manufactory, including the *Grande Galerie* carpets which included a listing, brief description and layout plan for each carpet, as well as the known history of ownership for each piece (Pierre Verlet, *The James A. de Rothschild Collection at Waddesdon Manor: the Savonnerie,* 1982). This seminal study has been complemented by Buchard with further examples discovered since 1982 (Wolf Buchard, "Savonnerie Reviewed: Charles Le Brun and the 'Grand Tapis de pied d'ouvrage a la Turque', woven for the Grande Galerie at the Louvre", *Furniture History,* Vol.XLVIII (2012).

The scheme overall was a visualisation of the Sun King's political agenda and personal aspirations, through the designs of the carpets and with their amalgamation of diverse themes, which emphasised the grandeur of the Sovereign. The Louvre carpets were profusely decorated with a combination of royal symbols, including the arms of France and Navarre, interlaced 'L's, *fleur-de-lis*, suns, crowns, globes, wreaths and trophies together with natural elements, landscapes, literary and allegorical symbols and figures; alluding to the whole earth coming to life in honour of the King. Despite their variety each carpet forms a part of a coherent overall concept; each piece having bold classical architectural framing, a large central section, often with allegorical symbolism, such as Air, Water, Earth, Fire, balanced by a bas-relief at each end, alternating with either landscapes or distinctly and effectively rendered monochrome allegorical figures in the bas-reliefs, with a field of exuberant acanthus leaves and the *rinceaux* against a dark brown/black ground (*fond-brun* – which in the 17th century was a rich black or deep blue colour), and with a unifying complementary border design. The alternating bas-reliefs represented twenty-seven aspects of Louis XIV's *gloire,* each identified in the *Inventaire de Mobilier de la Couronne.* The iconography was influenced by Cesare Ripa's, *Iconologia,* Perugia, 1593 (and widely disseminated and translated). In addition to the rich allusions and iconography, a programme of colour theory and symbolism was a further enhancement to the effect, with contributions from the *Petit Académie,* which were used in the royal festivals of the 1660's. Yellow alluded to gold and the colour of the sun, and grey/white alluding to silver, associated with the moon and symbolic of royal dignity.

The whole is an extraordinary paean in honour of Louis XIV, a sort of symphony with a flourish of trumpets and clashing of cymbals, which acts as an accompaniment to the cipher and the arms of the King. A series of heroic couplets is unfolded on those carpets in the second part of the gallery that are decorated with bas-reliefs. The Elements, the Virtues, Good Government are lauded. As far as one can judge from the apparent order of the carpets, the scheme did not include a carefully planned development, but they spread the glory of the King, as it were, at our feet. (Verlet, p.197).

Apart from the central *Galerie d'Apollon* carpet, most were woven as pairs, and would have been conceived to complement each other and in some of their design elements



Central section of original carpet (approx. 515 by 434cm with four-borders), Musée Nissim de Camondo, Paris - © Les Arts Décoratifs, Paris

allude to symmetry between the two halves of the gallery. They correspond to the elaborate designs for the ceiling and the layout of the gallery with the window alcoves alternating with *trumeaux* or blind bays. The length of the carpets was fixed by the width of the gallery, which was 7¾ aunes (922cm) in the *Galerie d'Apollon* and 7½ aunes (892cm) in the *Grande Galerie.* The widths of the carpets did vary dependent on the architectural design. The gallery ran from the *Salon Carré* next to the *Galerie d'Apollon,* along to the *Pavillon de Flore* adjoining the *Palais Tuileries.* The total length of the gallery (based on the widths of the carpets) would have been around *226/227 toises,* approximately 442m, with one side overlooking the river. This was a testament to the extraordinary skill of the weavers involved. Colbert arranged in 1665 for the construction of particularly wide looms, with the greater dimensions of the carpets dictating the width of the loom, which was contrary to past manufacturing processes. The wide loom resulted in short warping, and allowed for more weavers working together along the longest dimension of the carpet, which considerably reduced the time taken to produce the enormous carpets individually, let alone as a group. The Lourdet family produced sixty carpets of the completed series (delivered between 1670-1685), and the Dupont family (who moved from the Louvre to the Chaillot Savonnerie in 1671) delivered thirty-two, between 1673-1683.

The numbering of the carpets in the Royal Inventory for the carpets in this scheme run from *Nos.142 – 234.* In Verlet the carpets are 1-93 (and numbered as such in his schematic layout of the Long Gallery, **Fig. 1**, based on those in the Archives Nationales). The *Grande* Galerie was divided into two unequal parts by a pavilion crowned with a lantern, and the first section was to contain carpets 1–35 (*Royal Inventory - Nos.142-176 - 177 never woven)*, the second section carpets 37-93 (*Nos. 178-234)*. The carpets for the *Galerie d'Apollon* were entered in the *Royal Inventory* as carpets 67–79 (*Nos. 208-220).*

The present carpet is part of one of the ninety-three carpets for the *Grande Galerie du Palais du Louvre*. The carpet offered here originally formed the two end sections for the 50th carpet in the series (No. 191), width 3¾ aunes (446cm) and is recorded as having been delivered by Dupont to the Louvre on 10 June 1678. From production and delivery records kept by Dupont, it is noted that he was responsible for thirty-two of the carpets and that the current example is the twelfth carpet he produced for the *Grande Galerie* commission. Dupont's production and delivery notes also make particular mention of the four peacocks seen in the corners of this piece (Verlet, *op. cit.* p.179, notes 25-41, p.486).

The original central section of the carpet is in the Musée Nissim de Camondo, Paris (Cat. No.176: approximately 515 by 434cm), with the theme of an Allegory of Air. The design format is of a polyangular outer panel on a white ground with the Arms of France in four cartouches linked by floral swags, with a distinctive central medallion enclosing the four-winds blowing horns and oboes linked by elaborate ribbon ties, with a butterfly motif surround, the four corners with elements of the distinctive rinceaux against the black ground, now interrupted by the border, with the yellow (golden) cabochon design incorporating the corner *fleur-dy-lys* motifs, of the design used for the series (**Fig. 2**). The carpet would have been longer, with the present two halves of the carpet at each end. This central section of carpet 50 (No.191) from the series, was one of the most important works acquired by the banker Moïse de Camondo, in the late 19th century, to decorate the mansion he had built in 1911 for his collection of 18th century furniture and art objects, which included Savonnerie carpets woven for the Grande Galerie. The house and collection was bequeathed to *Les Arts Décoratifs* and opened as the Musée de Camondo in 1935 (**Fig. 3**). Moïse de Camondo had previously been the tenant of the l'hotel Heimendahl, rue de Constantine, which in turn had been the apartment of M. et Madame Heimandahl, which they rented from the Princesse de Sagan; "*Etat descriptif des objets mobiliers appartenant à M. et Mme Heimendahl et garnissant l'hôtel que leur a loué Mme la princesse de Sagan rue de Constantine, n°21*" (10 Octobre 1891).

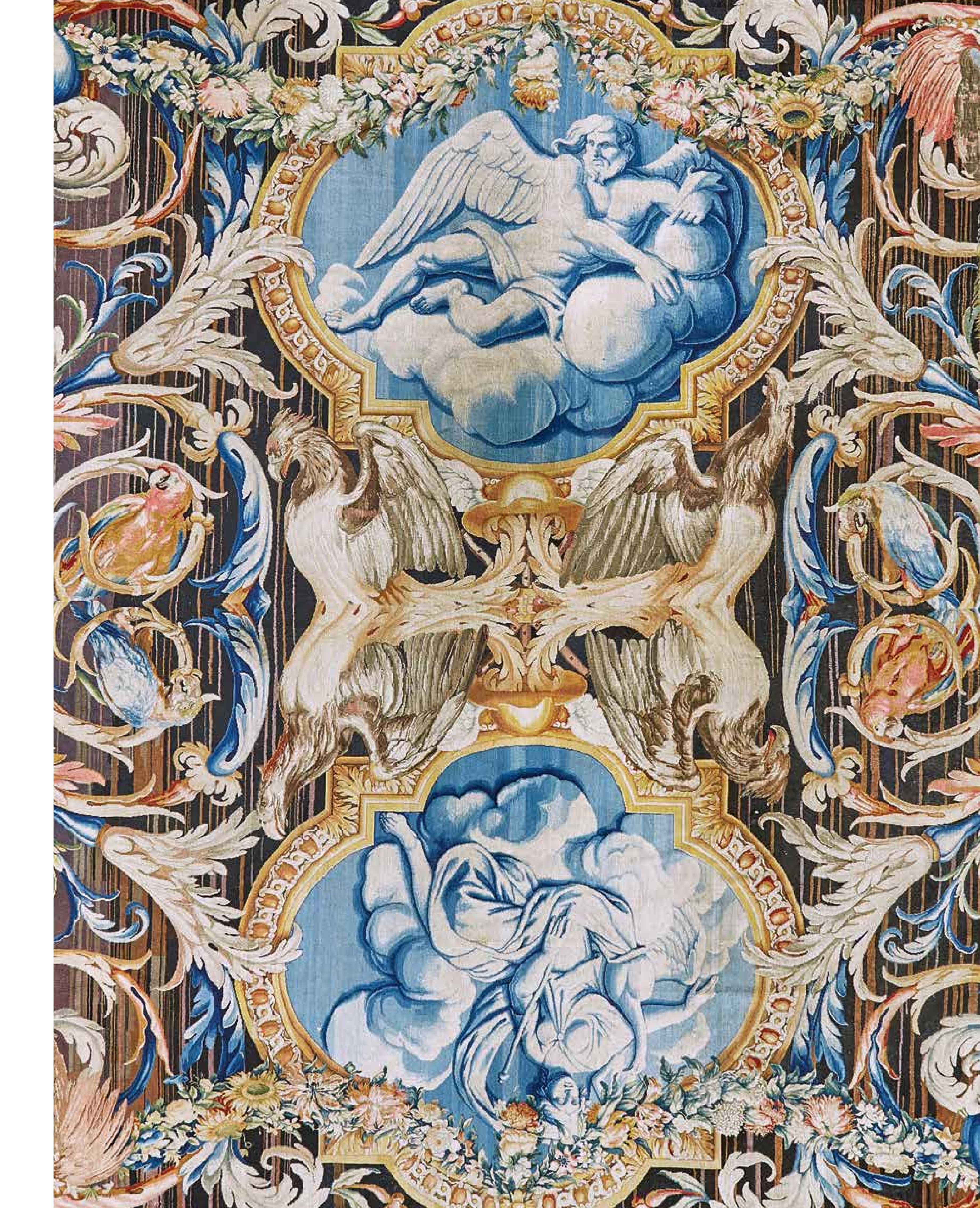
The complete carpet was described on its arrival in 1678 in the *Grand-Meuble* as: *Le cinquantiesme: un tapis fonds brun, representant l'air, sur lequel il y a un grand compartiment fonds blanc remply des armes de France dans quatre cartouches couronnez et soutenues des aisles de la Renommee, et accompagnees de festoons de fleurs et dans le milieu d'un rond fonds bleu entoure de papillons dans lequel sont representez les Quatre Vents, aux deux bouts deux bas-reliefs bleus representant Eole et Junon, long de 7 aunes ½ sure 3 aunes ¾ de large.*

When an inventory was drawn up in 1789 those from the Long Gallery had been preserved and their condition noted. Even with changing political events Louis XV, Louis XVI and Napoleon carefully administered the loans and movement of the carpets they had inherited and appreciated. Then during the Revolution and the Directoire some pieces were dispersed to government officials or used to pay governmental debts. The current piece was acquired from the Directoire by Raymond Bourdillon on 26 July 1797. Bourdillon received forty-four Savonnerie carpets, including twenty-seven others from the *Grande Galerie* series, as payment for horse fodder he supplied the revolutionary army. When Bourdillon received the carpets, the condition for the original complete carpet was noted as follows:*Tapis frais comme neuf, avec medaillon en bas-relief aux deux bouts et un grand milieu, fond blanc et bleu, orne de trophees de musique et de 4 grands ecussons couronnes, 1600F (AN 02 / 464).*

Many of the *Grande Galerie* carpets were altered, reduced in size or fell into general disrepair through neglect. Some were mutilated due to the inclusion in some of overtly royal motifs. Verlet, (*ibid.* p.208) specifically mentions how lost carpet fragments have been found, and married up, and he recalls seeing the present carpet of the two joined sections, in the house of a famous collector, and being able to confirm that they were the bas-reliefs to the central section of the Nissim Camondo carpet.

Despite the dispersal of many of the *Grande Galerie* carpets after the revolution, the Mobilier National retains the largest collection of them (around forty). There are other complete examples, central sections, bas-reliefs and fragments in International museums and private collections. It is unlikely that the carpets were ever laid out in entirety during the reign of Louis XIV, and it is of great significance that the intended effect was created when twenty-four of the carpets from the Mobilier National were stitched together on the occasion of the Signing of the Treaty of Versailles on the 18th June 1919, in the *Galerie des Glaces.*

[It is] "….. *impossible to exaggerate the importance of the weaving of the carpets for the Long Gallery – one of the most persistently pursued projects of the reign – in the history of the decorative arts of the seventeenth century. The whole future of the Savonnerie factory, its very existence and its characteristic style were based on them"* (Verlet, p.211).





21

PAIRE DE GRANDS VASES EN PORPHYRE D'EGYPTE, ROME, VERS 1680-1710

A MAGNIFICENT PAIR OF EGYPTIAN PORPHYRY VASES, ROME, CIRCA 1680-1710

each urn-shaped, with carved female masks to both sides with pleated hair, flanked by scrolling handles with satyr masks; the body with an egg and dot frieze rim, spiral fluted to upper part and gadroons to lower, resting on a waisted fluted socle with carved acanthus edge, on a square plinth base, the stepped moulded cover carved with gadroons and topped by an acorn finial
height 44½in.; width 26 in.; 113 cm.; 66 cm.

(2)

PROVENANCE
Collection Arturo Lopez Willshaw, Hôtel Rodocanachi, Neuilly-sur-Seine;
Galerie J. Kugel, Paris, 2007.

EXHIBITED
Visitors to Versailles: From Louis XIV to the French Revolution, The Metropolitan Museum of Art, New York 2018, no. 69

LITERATURE
Visitors to Versailles: From Louis XIV to the French Revolution, The Metropolitan Museum of Art, New York 2018, no. 69 a,b
D. Del Bufalo, *Porphyry: Red Imperial Porphyry, Power and Religion*, 2012, ill. p. 149, v.81.
C. Connolly & J. Zerbe, *Les Pavillons, French Pavilions of the 18th century*, 1962, ill. p202.

1 000 000-2 000 000 €

1 030 000-2 050 000 US$









Charles Le Brun (1619-1690), *Ornemens du second angle du Salon de la Guerre*, engraving



'Vase de porphire rouge', from *Recueil de modèles de vases*, collection of Robert de Cotte, ca. 1680 (FRBNF40261573)



Vase en porphyre, Rome, seconde moitié du XVIIe siècle. Château de Versailles © Château de Versailles, Dist. RMN / © Jean-Marc Manaï

These extraordinary vases are one of the most significant pairs to have survived from the time of Louis XIV, reflecting not only the magnificence of the *grand siècle* and of the court of the Sun King, but also the extraordinary quality of Roman craftmanship and the deep understanding of ancient materials among the *lapidari*. Together with their sophisticated design and impressive scale, they are the most important pair of porphyry vases to come to the market in generations.

Despite having probably been made in Rome, its design indicates that its commission might have originated from France, as it was the case with a number of porphyry vases supplied to Louis XIV. Charged with deep symbolism going back to Antiquity, and associated with supremacy, prestige and thus with power and wealth, porphyry carried an obvious appeal for the French king.

The influence of Charles Le Brun, the king's chief painter, can be seen in the overall deisgn of these vases, but also particularly on the beautifully carved female masks with plaited hair conjoined below the chin, a motif that was used by Le Brun in the Salon de Guerre in Versailles. The influence of the ornamental vocabulary of Claude Ballin, who designed vases for Versailles, is far-reaching in the French vase production of the period and also an influence on Louis XIV's Roman commissions.

Their quality, scale and design, combined with the knowledge of the royal commissions, allow us to consider the present vases as possibly part of these or at the very least to consider them product of the workshops receiving these commissions and designs from France.

Within the group of Roman porphyry vases acquired in Rome by Louis XIV, there are two groups. A first one, probably acquired by the Roman Agent-Abbé Elpidio Benedetti, who had worked for Cardinal Mazarin before entering the king's service. A drawing in the Bibliothèque nationale de France show several types of vases available in Rome at the time and correspond to various vases still extant at Versailles. A few years later, the king sought out for forms more in line with the new taste seen in the decoration at his main palace, sending, through the director of the French Academy in Rome, Matthieu La Teulière, designs which would be more French in nature. Some of the names of the *lapidari* used for the production of these vases are known thanks to payments made – Antonio Tedeschi, Francesco Guidotti, Giovanni Martino Frugone, the widow Cervini, Giovanni Battista Pozzi.

Porphyry vases in the French royal collection show similar features to the present vases, such as the spiraled fluting on the "vases aux dauphins", today in the Louvre, (OA9230) commissioned in 1685.

Undoubtedly, the most relevant parallel to the present vases is the pair of vases bought by Lord Burlington in Rome on his first Italian tour, at the age of 20, on the 4th February 1715. Now at Chiswick House, London, they are strong testaments of the impact of Louis XIV commissions on the Roman production of luxurious marble and hardstones vases.

In the 20th century we know that these vases were in the collection of Arturo Lopez-Willshaw, one of the most flamboyant collectors of his time, a *maecenas* and true aesthete. Chilean-born, he quickly become a main figure of social Paris where he moved to between the wars. He lived at Hôtel Lambert and also at Hôtel Rodocanachi, in Neuilly-sur-Seine, where he created extraordinary interiors and where the most extravagant parties took place. His passion for French decorative arts and Louis XIV were obvious and he became a great supporter of the restoration of Versailles. His bedroom at Neuilly was inspired by royal bedrooms, with a balustrade separating his bed with baldachin from the rest of the room. The present vases suitably adorned niches flanking his bed.

22

COFFRET ET PIÈTEMENT EN MARQUETERIE D'ÉCAILLE, LAITON, ÉTAIN, PLACAGE D'ÉBÈNE ET BRONZE DORÉ, LE COFFRET D'ÉPOQUE LOUIS XIV, VERS 1685-1700, ATTRIBUÉ À ANDRÉ-CHARLES BOULLE, LE PIÈTEMENT EN PARTIE D'ÉPOQUE LOUIS XIV ADAPTÉ DANS LA SECONDE MOITIÉ DU XVIIIE SIÈCLE

A MARQUETRY CASKET AND STAND, THE CASKET LOUIS XIV CIRCA 1685-1700, ATTRIBUTED TO ANDRÉ-CHARLES BOULLE, THE STAND PARTLY LOUIS XIV ADAPTED IN THE SECOND HALF OF THE 18TH CENTURY

première- and *contre-partie* Boulle marquetry panels in brass, pewter and tortoiseshell, gilt-bronze, ebony veneer; the casket of rectangular shape with a domed lid, with rectilinear panels bordered by a brass double fillet-inlaid ebony veneered frame, each panel with Boulle marquetry in brass, pewter and brown tortoiseshell and chased and gilt bronze mounts
the *associated* stand presenting a rectangular top adorned with bronze spandrels, and brass fillets and veneered with a stylized floret frieze in brass alternating with pewter, the apron decorated on three sides with rectangular panels in Boulle marquetry, the front with a projected drawer with gilt bronze borders and scrolled apron, supported by two female herm figures in carved and gilt wood standing on a stretcher shelf decorated with Boulle marquetry, the back with a Boulle marquetry panel within a bronze and red-tinted tortoiseshell border.
casket Height 14½in.; width 23 in.; depth 16½in.; Stand Height 31½in.; width 29⅓in.; depth 20¼in.
casket: 37 cm; 58.5 cm; 42 cm. Stand: 80 cm; 74,5 cm; 51,5 cm.

(2)

PROVENANCE
Le coffre, galerie Perrin, Paris, 2008; the piètement, très certainement vente Christie's Londres, le 20 juin 1985, lot 60 puis ancienne collection Robert de Balkany, Christie's Londres, le 23 mai 2017, lot 71

LITERATURE
A. Pradère, *Les ébénistes Français de Louis XIV à la Révolution*, Paris 1989, p. 86 fig. 41, p. 104 n. 140 et 146.
P. Hughes, *The Wallace Collection. Catalogue of Furniture. II.*, London 1996, p. 669-684.
C. Demetrescu, *Le Style Louis XIV*, Paris 2002, p. 115 fig. 97.
J.-P. Samoyault, *André-Charles Boulle et sa famille. Nouvelles recherches - Nouveaux documents*, Geneva, 1979, pp. 69, 71 and 73),
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S. de Ricci, *Les Styles Louis XIV et Régence. Mobilier et Décoration*, Paris, 1929, p. 131.
S. Faniel *et al.*, *Le XVIIe Siècle Français*, Paris, 1958, p. 51 fig. 3.

⁕ 150 000-250 000 €

154 000-256 000 US$





Coffret en marqueterie Boullle, fin du XVIIeme-début du XVIIIeme siècle © Blenheim Palace Heritage Foundation

The present model of the casket can be found in one of eight plates published around 1725-1730 of the *Nouveaux deisseins de meubles et ouvrages de bronze et de marqueterie inventés et gravés par André-Charles Boulle* (J.-P. Samoyault, p. 216). This plate refers to a red chalk drawing by André-Charles Boulle (Plate 3 of the *Nouveaux Deiseins*) in the Musée des Arts Décoratifs, Paris (Inv. 38 336).

This type of casket was created in the workshop of André-Charles Boulle before 1700, usually with a marquetry stand. A first list of Boulle's stock on 7 April 1700 (déclaration somptuaire) mentions '*deux petits coffres avec leurs pieds*'. These caskets are described in Boulle's stock in 1715 : "*Quatre gros coffres en bois blanc avec le modèle en sapin commencés pour M. Ponton et les deux scabellons qui les accompagnent, 800L Les modèles des coffres commencés pour M. de Ponton en cuivre et en plomb 300L Douze pieds de coffres ayant des gaines, ou de cabinets de bois blanc de sapin, 600L*". Twelve caskets were also listed after the fire that destroyed André-Charles Boulle's workshop in the courtyard of the Louvre in 1720: '*douze coffres avec leurs pieds de différentes grandeurs et formes*'.

Some comparable caskets are known, although the brief descriptions in the contemporary inventories do not allow us to identify their origin:

- Two caskets belong to the collection of Her Majesty the Queen at Windsor Castle (G.F. Laking, *The Furniture of Windsor Castle*, London 1905, p. 119-120, ill.)

- Two associated caskets, Wallace Collection, London (Peter Hughes, *The Wallace Collection, Catalogue of Furniture, II*, London 1996, nos. 143-144, p. 669-679).

- Two caskets on stands, Christie's Paris, 5 November 2014, lot 53, probably from the Baron James de Rothschild collection.

- Two associated identical caskets, Christie's New York, 21 May 1996, lot 329

- A pair of *contre-partie* caskets on six-leg stands, and a single casket on a four-leg stand, Collection of the Duke of Bucccleuch, Boughton House; (T. Murdoch, ed., *Boughton House, The English Versailles*, London 1992, p. 118-121).

- A pair of caskets on stands, Palais Galliera, Paris, 16 March 1967, lot 118

- A pair of caskets on stands, Helena Rubinstein collection, Parke Bernet Galleries, New York, April 1966:

- A pair of caskets on stands, former Ashburnham collection, Sotheby's London, 26 June 1953, lot 114; Probably bought at the Duc de Richelieu sale in 1788.

- A pair with drawers, former Seillière collection (1782-1850), sold 5 May 1890, lots 559-60, then on 9 March 1911, lot 89 (sold to Seligmann for 64,000 francs); then Sir Philip Sassoon, Christie's London, Works of Art from Houghton, 8 December 1994, lot 22 (ill. S. de Ricci, *Les Styles Louis XIV et Régence. Mobilier et Décoration*, Paris 1929, p. 131).

A few comparable stands are known:

- A casket and stand at Blenheim Palace, Oxfordshire. Bought at the sale of the Marquess of Exeter at Burghley in June 1888, lot 260, and before that with Peter Burrell, 1st Baron Gwydir at Grimsthorpe Castle, Lincolnshire, sold in 1829 (P. Hughes, 'Boulle at Blenheim', Apollo, November 2005, p .34-36).

- A pair in the collection of the Duke of Devonshire at Chatsworth (J. Cornforth, *London Interiors*, London 2000, p. 69; The Duchess of Devonshire, *Chatsworth: the House*, London 2002, p. 88; G. Wilson, *Baroque and Regency: Catalogue of the J. Paul Getty Museum Collection*, Los Angeles 2008, p. 64, f/n 5). This pair was formerly in the collection of Spencer Compton Cavendish, 8th Duke of Devonshire (died 1908) in the Green Drawing Room at Devonshire House, as described in the 1892 inventory: *'A pair of 2 ft 5 buhl and tortoiseshell Side Tables, with carved gilt figure supports with drawer and shelf'*.

- The draped figures are similar to those on the pair of hardstone cabinets from Castle Howard, now in the Fitzwilliam Museum, Cambridge (illustrated *The Furniture History Society Newsletter*, February 2017, p. 11).



23

CONSOLE EN MARQUETERIE D'ÉCAILLE, ÉTAIN, LAITON, CUIVRE, ÉBÈNE ET MONTURE DE BRONZE DORÉ, D'ÉPOQUE LOUIS XIV, VERS 1675-1680, ATTRIBUÉE À ANDRÉ-CHARLES BOULLE

A LOUIS XIV MARQUETRY CONSOLE TABLE, CIRCA 1675-1680, ATTRIBUTED TO ANDRÉ-CHARLES BOULLE

(quelques modifications et restaurations ultérieures)

gilt-bronze mounted, pewter, brass and copper-inlaid, tortoiseshell, ebony;
the rectangular top centred by a cartouche framed by masks of Hercules and other martial trophies, the outer borders with floral sprays and foliate volutes, decorated on one side with two birds, the corners decorated with masks above a later moulded cornice, with waved apron on square tapering legs joined by an X-shaped stretcher centered by a roundel inlaid with flowers, on later ormolu feet (the base and stretcher probably reduced in width, the feet and capitals replaced)
height 30¼in.; width 43¼in.; depth 28¾in.;
77 cm; 110 cm; 73 cm.

PROVENANCE
Collection privée, acquise à Paris au début des années 1900;
Sotheby's New York, *Important French Furniture & Decorations, European Ceramics And Carpets*, 9 novembre 2007, lot 105.

⁕ **700 000-1 000 000 €**

720 000-1 030 000 US$

This console belongs to a very small group of consoles attributed to André-Charles Boulle produced around 1680 and incorporating both floral wood marquetry and inlay in various metals. The closest is a console from the collections of the Earls of Warwick, Warwick Castle, subsequently in the de Pauw collection (Sotheby's Monaco, 22 June 1986, lot 626) and now in the Legion of Honor Museum, San Francisco. The Warwick Castle console is discussed and illustrated by J.-N. Ronfort in 'Boulle, les commandes pour Versailles', *Dossier de l'Art,* November 2005, p. 11 and 15. It is dated by the author between 1675 and 1680.





The design of the tops of the two tables is essentially the same, although the Warwick table is centered by a vase of flowers. Both tables show an inner border with identical designs decorated with copper, one in *contrepartie* (the Warwick table) the other in *première partie*. The frieze on each shows the same shape and decoration, except that this lot is narrower and lacks the metal-inlaid tablets at the top of the legs and centering the frieze. A close examination of this lot shows traces of the thin pewter scrolls which emanate from each of these tablets on the Warwick console. This would support the hypothesis that this lot was originally wider and incorporated metal-inlaid tablets of the same design. The legs of both tables are of the same design and decoration, although they were probably also originally set at an angle on this lot as they are on the Warwick console. The stretchers on each follow the same overall design although there are indications that they have been reduced in size and the legs repositioned on this lot.

The other related tables attributed to Boulle include two in the J. Paul Getty Museum (G. Wilson and C. Hess, *Summary Catalogue of European Decorative Arts in the J. Paul Getty Museum*, Los Angeles 2001, p. 32-33, nos. 55 and 56), one from the collection of Sir Francis Dashwood and another from the collection of Madame de Polès (later in the Riahi Collection, sold Christie's New York, 2 November 2000, lots 35 and 40 respectively), and a further table in the collection of H.M. The Queen (H. Clifford Smith, *Buckingham Palace,* London 1931, fig. 256). Amongst these tables, the Getty example (no. 55) shows the greatest similarities to this lot, the overall design of the top and stretchers being very close and the frieze exhibiting a similarly waved outline.

Although each table in this group is thought to have been made by Boulle between 1675 and 1685, no reference has been found to who originally ordered them. Only one, the Madame de Polès table from the Riahi sale (lot 40) has an identifiable 18th-century provenance. The lack of inventories from the period, and the paucity of information where they do exist, have made identification almost impossible. Interestingly, nearly all of these tables were in English collections in the 19th century, reflecting the predilection for Boulle among the English and their strong buying power after the French Revolution.

In the earlier part of his career it was for his work in wooden floral marquetry that Boulle was most renowned. Indeed his work in this technique shows a great degree of stylistic unity. Many of the models that he used for his marquetry designs may have been taken from the huge number of drawings and prints that he is known to have owned as an inveterate collector. The 1715 *acte de délaissement* lists one hundred and seventy sketches and studies of flowers taken from life as well as fifty sketches of birds painted from life by Patel the Younger. It also lists the following:

«*- Huit dessus de tables plaquées anciennes 400 liv*

- quinze tables de fleurs ou pièces de rapport commencées 1350 liv

- deux tables pareilles à celles de messieurs Bourvallais et Grouin en bois blanc avec quelques bandes et fillets et autres modèles 300 liv

- quatre petites tables anciennes de quatre pieds de long (132 cm) ayant des dessus de marqueterie de cuivre et d'étain imparfaites 800 liv

- quatre pieds de tables ancienne de quatre pieds de long avec des consoles qui ne sont point plaquées et le corps de marqueterie et d'étain 1000 liv. »

The 1732 inventory following Boulle's death lists the following parts of table which had escaped the terrible fire of 1720:

«*- une table à fleurs de pièces de rapport à quesnes fort vielle prisée comme telle 6 liv.*»



Une table vers 1680-1690 attribuée à André-Charles Boulle au Getty Museum, 83.DA.22 (domaine public)



Une table vers 1680-1685 attribuée à André-Charles Boulle au Getty Museum, 71.DA.100 (domaine public)



Paul II Anton Esterházy de Galántha (1711-17862). Anonyme du XVIIIeme siècle, Eisenstadt, Autriche

24

PAIRE DE FAUTEUILS À CHÂSSIS EN BOIS DORÉ SCULPTÉ D'ÉPOQUE LOUIS XV, MILIEU DU XVIIIE SIÈCLE, TRAVAIL VIENNOIS

A PAIR OF AUSTRIAN ROCOCO CARVED GILTWOOD ARMCHAIRS, VIENNA, MID-18TH CENTURY

garniture de velours brun brodé

upholstered *à châssis* with embroidered brown velvet
height: 44½in.; width 31 in.; depth 28 in.;
113 cm; 79 cm; 71 cm.

(2)

PROVENANCE
Probablement d'une suite de 12 fauteuils, peut-être fournis au Prince Paul II Anton Esterházy de Galántha (1711-1762), Vienne et Eisenstadt, ou le Prince Nikolaus I Esterházy de Galántha (1714-1790), Vienne et Eszterháza;
Le Prince Paul Anton III Esterházy von Galántha (1786–1866), Chandos House, Londres;
Les Comtes de Chesterfield au Chesterfield House, Londres, et Bretby Hall, Derbyshire;
Acquis de Bretby Hall par le marchand Samson Wertheimer, 154 New Bond Street, Londres;
Achetés pour £6,300 de Samson Wertheimer en 1887 par Harriett Georgina (née Thornewill), Lady Burton (1841-1931), épouse du Ier Baron Burton, au Chesterfield House, Londres jusqu'en 1912; 6 Grosvenor Square, Londres jusqu'en 1919; puis Rangemore Hall, Staffordshire; et puis par descendance Christie's Londres, 28 septembre 1950, lot 320, achetés par Camerons Antiques, Londres
La Comtesse Natalie Volpi di Misurati (1899-1989), Palazzo Volpi, Rome
Le Comte Giovanni Volpi di Misurata (né en 1938), offerts Laurin & Gillaux, Palazzo Volpi, Rome, 11 octobre 1972, lot 391 (non vendus); Galerie J. Kugel, Paris.

This pair of armchairs appears to be part of an important set of twelve that had contemporary Beauvais tapestry coverings depicting *Les Fables de La Fontaine*, which may have been supplied to Prince Paul II Anton Esterházy in the 1750s. The Beauvais factory archives record an order for tapestry seat covers in 1753: *'1 sopha et 12 fauteuils, pour le Prince d'Esterhasy'* (J. Badin, *La Manufacture de Tapisseries de Beauvais*, Paris 1909, p. 68). The Esterházy were one of the wealthiest and most prominent families in the Habsburg Empire, and it is unsurprising that Prince Paul would acquire furnishings in Paris for his residences in Vienna or the family seat at Eisenstadt. The chair frames are typical of both Austrian and German *menuiserie* of the Rococo period, the exuberant virtuoso carving and *à châssis* upholstery demonstrating both French and English influences but of a richness and scale more typical of Central Europe. A comparable set of six giltwood armchairs with tapestry covering is in the *Gobelinsalon* at Schloss Schönbrunn outside Vienna, which Empress Maria Theresa had begun enlarging and re-furnishing as a summer palace in the late 1740s. A suite of giltwood seat furniture in the *Vieux-Laque-Zimmer* of the same palace also shows similarities of carving, with pierced scrolling and foliate seat rails designed to hold lacquer panels.

Although the Beauvais tapestry covers were ordered in 1753, it is possible the frames were made later for Prince Paul's brother Nikolaus, who succeeded to the title in 1762 and immediately began constructing an even larger seat at Eszterháza (now Fertőd) in Hungary, which came to be known as the 'Hungarian Versailles'. Stylistically this furniture could still have been made in the 1760s; at Schönbrunn, the *Vieux-Laque-Zimmer* had been redecorated following the death of Emperor Franz I in 1765, and the celebrated *Millionenzimmer*, the costliest room in the palace and considered one the

finest achievements of the Austrian Rococo, was completed in 1763-65. It is conceivable that the set of twelve chairs was completed for the new Eszterháza palace of Nikolaus, where Joseph Haydn was in residence for nearly three decades and composed many of his most celebrated works.

In the second half of the 20th century the suite was in Rome in the Palazzo Galloppi at 21 via del Quirinale, a late 17th century palace designed by Alessandro Specchi, architect of the Spanish Steps, and forming one of the corners of the celebrated *Quattro Fontane* crossing. It had been acquired in 1939 by the industrialist and founder of the Venice Film Festival Giuseppe Volpi (1877-1947), Count Volpi di Misurata, and restored and re-furnished with the help of his second wife Nathalie ('Lily'). The set remained in the family and was gradually dispersed in several auctions at Sotheby's: three pairs in London, 16 December 1998, lots 30-32; two pairs in Monaco, 18 June 1999, lots 65-66, and one pair in New York, 18 November 2011, lot 120.

When one pair re-appeared on the market at Christie's London, 6 July 2016, lot 53, the fascinating English history of the set came to light. They were in the possession of Prince Paul III Anton Esterházy (1786-1866), grandson of Prince Nikolaus I, who served as the Austrian Ambassador to the United Kingdom from 1815-1842 and was based at Chandos House, built by Robert Adam at no.2 Queen Anne Street, Marylebone, where he entertained on a grand, and to some minds obscene, scale. The suite was then acquired by the Earls of Chesterfield, possibly George Stanhope (d.1866), first at Chesterfield House, their grand 18th century townhouse in Mayfair built by Isaac Ware in 1747-1752, and subsequently their seat at Bretby Hall, Derbyshire. They were next bought by the London art dealer Samson Wertheimer, who in 1887 sold them to the new occupiers of Chesterfield House, Michael Bass, 1st Baron Burton (d.1909), and his wife Lady Burton. Lady Burton removed the suite in 1912 when she relocated from Chesterfield House, which was later acquired by Henry Lascelles, 6th Earl of Harewood, prior to his marriage to Princess Mary in 1922. Chesterfield House was pulled down in 1937, and Lady Burton's descendants sold the set of chairs in 1950.

60 000-100 000 €

61 500-103 000 US$



25

L'ALLIANCE DE LA MUSIQUE ET DE LA COMÉDIE

JEAN ANTOINE WATTEAU

Valenciennes 1684 - 1721 Nogent-sur-Marne

huile sur toile

The Union of Music and Comedy

oil on canvas
25⅝ in. by 21⅜ in. 65 cm by 54,2 cm

PROVENANCE
Daniel Saint (1778-1847), Paris
Sa vente, Hôtel des Ventes Paris, 4-7 mai 1846, lot 66 (500 francs)
Paul Barroilhet (1810-1871), Paris
Sa vente, Hôtel des Ventes Mobilières Paris, 10 mars 1856, lot 68 (non vendu à 4000 francs)
2e vente Barroilhet, Hôtel des Ventes Mobilières Paris, 2-3 avril 1860, lot 130 (retiré)
Sa vente après décès, Hôtel Drouot Paris, 15-16 mars, 1872, lot 20 (2140 francs)
Eugène Féral, en 1875
Henri Michel-Lévy (1844-1914), Paris
Sa vente après décès, Galerie Georges Petit Paris, 12-13 mai 1919, lot 29 (à Hoven)
Collection Hoven
Sa vente après décès, Galerie Georges Petit Paris, 21 avril 1921, lot 25
Galerie Wildenstein, Paris et New York, 1921-2006
Collection particulière, France
Christie's New York, *The Art of France*, 25 janvier 2012, lot 112

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Paris, Galerie Martinet, *Tableaux et dessins de l'école française, principalement du XVIIIe siècle, tirés de collections d'amateurs*, 1860, no. 429
Paris, Galerie Jean Charpentier, *Exposition de la musique et de la danse*, 1923, no. 159
Paris, Musée Carnavalet, *Le Théâtre à Paris (XVII-XVIIIe siècles)*, 19 March-4 May 1929, no. 81
New York, The New School for Social Research, *Loan Exhibition of Paintings*, 3-17 March 1946, no. 19
New York, Wildenstein, *French Paintings of the Eighteenth Century*, 21 January-21 February 1948, no. 47
Kansas City, Missouri, William Rockhill Nelson Gallery of Art and Atkins Museum of Fine Arts, *The Century of Mozart*, 15 January-4 March 1956, no. 104
Zurich, Kunsthaus, *Unbekannte Schönheit: Bedeutende Werke aus fünf Jahrhunderten*, 9 June-31 July 1956, no. 275
London, Royal Academy of Arts, *France in the Eighteenth Century*, 6 January-3 March 1968, no. 729, fig. 57
Tokyo, Wildenstein, *Masterpieces of European Paintings*, 18 May-19 June 1992, no. 3
New York, Wildenstein, *The Arts of France, from François Ier to Napoléon Ier*, 26 October 2005-6 January 2006, no. 44 (entry by J. Baillio)
New York, The Metropolitan Museum of Art, *Watteau, Music, and Theater*, 2009, no. 4 (entry by K. Baetjer)

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E. de Goncourt, *Catalogue raisonné de l'œuvre d'Antoine Watteau*, Paris 1875, p. 63, no. 63
E. and J. de Goncourt, *L'Art du dix-huitième siècle*, Paris 1880, I, p. 56
P. Mantz, *Antoine Watteau*, Paris 1892, p. 28
V. Josz, *Antoine Watteau*, Paris n.d. [1903], p. 86, note 2
L. de Fourcaud, 'Antoine Watteau: peintre d'arabesques', in *Revue de l'Art Ancien et Moderne*, 1909, XXV, p. 57, 133 and 135
E. Pilon, *Watteau et son école*, Paris 1912, p. 130-131
E. Dacier and A. Vuaflart, *Jean de Jullienne et les graveurs de Watteau au XVIIIe siècle*, Paris 1929, I, pp. 61-63, 260, no. 39; 1922, II, p. 33; 1922, III, p. 24, no. 39, illus. IV, 1921, pl. 39 (Moyreau engraving)
L. Réau, 'Watteau', in *Les Peintres français du XVIIIe siècle*, Paris and Brussels 1928, I, p. 31, no. 24
G. Barker, *Antoine Watteau*, London 1939, p. 184
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A.-P. de Mirimonde, 'Les Sujets musicaux chez Antoine Watteau', in *Gazette des Beaux-Arts*, LVIII, November 1961, p. 262-263, fig. 11
A.-P. de Mirimonde, 'Statues et emblèmes dans l'œuvre d'Antoine Watteau', in *La Revue du Louvre et des Musées de France* (La Revue des Arts), 1962, XII, no. 1, p. 20
G. Macchia and E.C. Montagni, *L'Opera completa di Watteau*, Milan 1968, p. 107, no. 123
P. Rosenberg and E. Camesasca, *Tout l'œuvre peint de Watteau*, Paris 1970, p. 107, no. 123
J. Ferré and al., *Watteau*, Madrid 1972, I, p. 114; IV, p. 1007, 1119, 1130; III, p. 1058, fig. 1018 (detail of Moyreau engraving)
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Frankfurt am Main, Städtische Galerie im Städelschen Kunstinstitut, *Jean-Anoine Watteau: Einschiffung nach Cythera*, 1982, p. 96
M. Roland Michel, *Watteau, un artiste au XVIIIe siècle*, London and Paris 1984, p. 155
P. Rosenberg, 'The Paintings', in *Watteau*, exhibition catalogue Washington D.C. and Paris 1984-1985, p. 450, cited under no. P 73
F. Moureau, 'Watteau in His Time', in *Watteau*, exhibition catalogue Washington D.C. and Paris 1984-1985, p. 489, fig. 18 (Moyreau engraving)
R. Tomlinson, 'Fête galante et/ou foraine? Watteau et le théâtre', in *Antoine Watteau (1684-1721): le peintre, son temps et sa légende*, Paris and Geneva 1987, p. 210
P. Rosenberg and L.-A. Prat, *Antoine Watteau, 1684-1721: catalogue raisonné des dessins*, Milan 1996, I, p. 142, cited under no. 90
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R. Temperini, *Watteau*, Milan 2002, p. 143, no. 47
G. Glorieux, *À l'Enseigne de Gersaint: Edme-François Gersaint, marchand d'art sur le Pont Notre-Dame (1694-1750)*, Mayenne 2002, p. 195, 200, fig. 50 (Moyreau engraving)

500 000-800 000 €

515 000-820 000 US$





Fig. 1 Jean Moyreau d'après Jean Antoine Watteau, L'Alliance de la Musique et de la Comédie (© The Trustees of the British Museum)

This remarkable small canvas is unique among the works of Antoine Watteau, the greatest and most enigmatic master of the French rococo. We know of its title from an engraving by Jean Moyreau published after the painter's death in the *Mercure de France* of March 1730, in which a gloss explains that Comedy and Music are here represented in the guise of their Muses, accompanied by their attributes (fig.1). The composition is dominated by a convex oval escutcheon, displaying a gold mask and musical clefs, at whose apex appears the head of either Crispin or Scapin, the comic mischievous valet from the Comédie Française; suspended above the whole is a crown composed or two intertwined laurel wreaths signifying artistic glory. The shield is surrounded by an elaborate garland of various musical scores and instruments interspersed with fools' heads, from which a silver medallion is suspended. To the left stands Thalia, Muse of Comedy and Pastoral Poetry, semi-clad in classical dress and holding the traditional attribute of an actor's mask. On the right, Music is embodied either by Euterpe, Muse of Music and Lyric Poetry, or possibly Terpsichore, Muse of Dance and Song, carrying a lyre. As Joseph Baillio suggests in the catalogue of the 2005-2006 Wildenstein exhibition, if the figure is intended as Terpsichore, patroness of dance, lyric poetry and the dramatic chorus, Watteau could be making reference to all the genres represented on the French stage: comedy, tragedy, music and dance.

The handling of the paint throughout is marked by Watteau's typically delicate and refined brushwork, rendered in a beautiful palette of slate blues, pearl grey and tints of red and pale rose. In style and handling it is most likely a fairly early work, and scholarly opinion generally dates it to around 1715 or even earlier.

For all its evident beauty and charm, the precise meaning of this painting remains obscure, and has long been the subject of academic speculation: some scholars have suggested that the canvas may have been originally intended as a signboard for a small theatre or for a dealer in musical instruments, while others have proposed that it was intended to promote a new play or even serve as a design for a stage curtain. Watteau did not show his work in public exhibitions, nor title his pictures, so their meaning is often difficult to fathom. The subject here is evidently of a theatrical nature, and Watteau, who had made drawings of actors from an early age, was evidently passionately interested in the theatre and its characters throughout his short life. The subject is, however, without precedent in his *œuvre*. The most plausible interpretation is that offered by François Moureau, who sees *The Union of Music and Comedy* as an allegory of an alliance of the Comédie Française and the Opéra, in which the two separate and competing theatrical establishments could work together harmoniously, and as the roseate morning glow in the landscape suggests, thus usher in a new dawn for French theatre. Such a vision would probably also have reflected, or even implied a mischievous reminder of, the waning contemporary interest in classical tragic theatre in the Régence period. The operatic tragedy served as a particular target for parody by the fairground theatres and before them the Comédie Italienne. The tragedians of the Comédie Française were lampooned as 'the Romans' because so many of their plays were set in classical dress. Moureau acknowledges, however, that layers of meaning in a complex painting such as this are most likely permanently lost to us. The subject is sufficiently obscure to suggest that it may have been the result of a specific, now untraced, commission from one of Watteau's many friends in the theatrical world, but the name of the owner of the painting is not given in Moyreau's print. Perhaps it is simply Watteau's own personal allegory in support of the stage, at a time when actors, musicians and dancers, no matter how successful, were often treated in French society with intolerance and suspicion. As Georgia Cowat has written, 'Enigmatic as it remains… Watteau's art would be unthinkable without the culture of the Parisian musical theatre from which it sprang' (G.J. Cowat, 'The Musical theatre in Watteau's Paris', in *Watteau, Music and Theater,* exh. cat. New York 2009, p.17).



Jean-Baptiste de Machault d'Arnouville, garde des Sceaux, ministre de la Marine en 1750 (1701-1794), vers 1760, Ecole française. Château de Versailles © RMN-Grand Palais (Château de Versailles) / Gérard Blot

26

COMMODE EN MARQUETERIE D'ÉCAILLE DE TORTUE ET LAITON, PLACAGE D'ÉBÈNE ET MONTURES DE BRONZE DORÉ D'ÉPOQUE LOUIS XIV ATTRIBUÉE À BVRB IER, VERS 1710-1720

AN IMPORTANT LOUIS XIV MARQUETRY COMMODE, CIRCA 1710-1720, ATTRIBUTED TO BVRB I

(le marbre rouge Languedoc rapporté et restauré)

tortoiseshell and brass marquetry, ebony veneer and gilt-bronze mounts; with a Lanquedoc red marble top (*later and restored*), the front with four drawers, the keyholes with masks, the lateral sides fitted with handles decorated with female masks, on four splayed legs terminating in paw feet

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Height 34⅗in.; width 19⅘in.; depth 29 in.; 87,5 cm; 145,5 cm; 73,5 cm

(1)

PROVENANCE
Louis-Charles de Machault (1667-1750);
Jean-Baptiste de Machault (1701-1794);
Charles-Henri de Machault (1747-1794), château de Thoiry;
Jean-Baptiste de Machault (1786-1867), château de Thoiry;
Angélique de Vogüé (1850-1926), comtesse de Panouse, château de Thoiry;
Par descendance au comte Antoine de la Panouse, château de Thoiry;
Galerie Maurice Segoura, Paris, vers 1985;
Christie's Paris, 16 décembre 2008, lot 11;
Sylvie Lhermite-King, Paris, juillet 2013.

LITERATURE
Gordon Campbell, *The Grove Encyclopedia of Decorative Arts*, Oxford 2006, Vol. I, p. 275
V. Pruchnicki, *Le château des Machault au XVIIIe siècle*, Paris 2013
J.D. Augarde, J.N. Ronfort, 'Le Maître du Bureau de l'Electeur', *L'Estampille*, January 1991
J.N. Ronfort *et al.*, *André-Charles Boulle, un nouveau Style pour l'Europe*, Museum für Angewandte Kunst, Frankfurt 2009
C. Demetrescu, *Le Style Régence*, Paris 2003, p. 126

⁕ 1 000 000-1 500 000 €

1 030 000-1 540 000 US$



La commode au château de Thoiry

This commode is described in the probate inventory of the wife of Louis-Charles de Machault, conseiller d'Etat (1667-1750), in his Paris *hôtel particulier* rue du Grand Chantier (currently rue des Archives):

n64. Une commode de marqueterie garnie de quatre tiroirs avec leurs mains de cuivre doré, couverte d'une table de marbre ; et une urne en porphyre avec son couvercle et deux rouleaux de porcelaine blanche, le tout 500 L (Arch. Nat. MC, ét. CXII/491, le 15 avril 1720).

The commode is then described after the death of Machault in 15 May 1750 in his new residence place Royale:

Une commode forme de tombeau de marqueterie à carderons de cuivre doré fermant à quatre tiroirs avec leurs mains et ornements de même cuivre et son dessus de marbre de Seracolin, 240 L "(Arch. Nat. MC, ét. CXII/553 B, le 15 mai 1750).

The collection of Jean-Baptiste Machault d'Arnouville

The collection of Jean-Baptiste Machault d'Arnouville included a large number of pieces of furniture and *objets d'art* that are now considered to be among the greatest masterpieces of 18th century French furniture. Two of the most famous pieces of furniture are now kept at the Château de Versailles: the large Boulle marquetry armoire from the Louis XIV period (inv.V3670) and the armoire decorated with Chinese lacquer panels on a red background by BVRB (inv.V5090). The collection also included a very fine chest of drawers and two Japanese lacquer corner cabinets also by BVRB (Christie's Monaco sale on 19 June 1999, lots 80 and 81). To this set we can add a small *bureau de pente* in blue lacquer, a side cabinet in floral marquetry by BVRB (sale Ader, Picard, Tajan, 15 April 1989, lot 162), and a pair of cabinets with white chinoiserie panels. Machault had also kept the famous Boulle marquetry commode inherited from his father, President Louis-Charles de Machault (formerly with Galerie Maurice Ségoura, Paris) as well as a *bureau plat* and *cartonnier* by A. C. Boulle (Sotheby's New York, 20 May 1994, lot 80). In addition, there is a Gobelins tapestry of the story of Don Quixote offered by Louis XVI in 1783 (see Sotheby's Paris, 18 December 2001, lot 327). The collection of the Comptroller General of Finance also included a remarkable group of bronze sculptures (notably a group by Susini, sold on 15 April 1989, now in the Getty Museum, and for other examples, see Beaussant Lefèvre sale, 25 April 2003, lots 75, 76 and 77). The collection was also renowned for the quality of its gilt-bronze mounted porcelain. These include a pair of large Japanese Imari porcelain vases (Sotheby's Monaco 11-12 February 1979, lot 230) and another pair of blue porcelain and gilt bronze vases sold Sotheby's New York on 20 May 1992, lot 15 (former Patiño collection). A fine pair of crackle glaze celadon ewers with gilt bronze mounts with a crowned C mark, formerly in the Machault and then Vogüé collection in the Rue Fabert *hôtel*, now belonging to another branch of the family, is described under number 54 of this catalogue.

In the 18th century, this exceptional collection was divided between his estate in Arnouville and his Parisian *hôtel* on rue du Grand Chantier (now 61 rue des Archives).

The Château d'Arnouville (Val d'Oise)

The Château d'Arnouville made a great impression on its visitors, with Machault probably spending considerable sums of money there between 1752 and 1760. As early as the end of the 1740s, the Comptroller General of Finances had asked the *marchand-mercier* Thomas-Joachim Hébert to furnish Arnouville and his Parisian *hôtel*.

The Marquis d'Argenson wrote in a letter of 7 August 1751: 'However, he is spending wildly at his château d'Arnouville-lès-Gonesse: he has knocked down the village and made a public square in front of his house as big as the Place Vendôme; he hopes that the King will pass through there on his way from Compiègne, and he is making the road pass through there'.

The building was designed by the architect Contant d'Ivry and it was his friend Chevotet who oversaw its execution. The Château d'Arnouville was a long, one-story angled building with eighteen windows and dormer windows. The second wing never saw the light of day and the work was probably interrupted in 1757 at the time of his disgrace. Some of the painted decoration had been executed by Natoire, and the inventory of 8 Brumaire Year III describes a cabinet in the Chinese style decorated with panels with a white background: 'In the cabinet overlooking the small garden / 62 The cabinet's woodwork trimmed with enamel-style painted copper panels representing Chinese people with a gilded border and the background painted in grey, estimated at 500 livres.'

The chest of drawers was therefore transported from Paris and placed in the large salon in








Commode, collection du Marquis de Bath, Longleat, Wiltshire



Commode, v. 1725 © Toledo Museum of Art, Achetée avec les fonds du legs de Florence Scott Libbey en mémoire de son père, Maurice A. Scott.

Arnouville where it was described in 1794 in the inventory taken after Machault's death:

"N128. Une commode plaque de cuivre avec sa monture et garniture en cuivre doré d'or moulu et la table de marbre, 100 L ". (inventaire du château d'Arnouville le 8 brumaire an II, 29 octobre 1794; archives privées)

A more precise description was provided in an appraisal of Arnouville's furniture by the citizen Florentin from 7 to 22 Thermidor de l'an VI (1798) :

117. Une commode de Boulle à quatre tiroirs ornés en cuivre et dessus de marbre veiné, 200 L

The grand salon at Arnouville was a room hung with three Gobelins tapestries of the story of Don Quixote with a red damask background (one of which was sold by Christie's Paris on 21 June 2007, lot 258). The crimson silk curtains of the windows matched this red atmosphere, as did the crimson velvet upholstery of the many seats in the room (two bergères, two duchesses, five armchairs, eight chairs, two stools).

Attribution to BVRB I

This commode belongs to a small group of pieces of furniture made in Boulle marquetry around 1710-1720, with very accentuated curved legs. This group includes:

- an identical commode (except for the espagnolette *chutes*), sold Christie's London, 18 June 1964, lot 103; now in the Toledo Museum, USA

- a commode identical to the previous one (but with stained horn inlay), collection of the Marquis of Bath, Longleat Castle, stamped BVRB

- a *contre-partie* marquetry desk with stained horn inlay, Musée Cognacq-Jay, Paris

- a *bureau plat*, Wallace Collection, London (F 59, *The Wallace Collection catalogue of Furniture*, London 1996, vol. II, n. 164, p. 773)

- a *bureau plat* in the Musée des Arts Décoratifs, Paris (inv. NR3973)

- a *bureau à gradin* in the Louvre Museum, made in circa 1715 for the Elector of Bavaria, Maximilian Emmanuel II

Bernard I Van Risen Burgh (c.1660-1738)

Van Risen Burgh was born in Groningen, Holland, around 1660, and moved to Paris in 1694. He married Jacqueline Martel in 1696 and they had five children, including Bernard II, the celebrated BVRB II, and Jean-Laurent, a *marchand-mercier* in Lisbon. He qualified as *maître* in 1722 and specialized in making Boulle marquetry clocks. His skill was recognized by his peers, who elected him one of the four jury members for the *maîtrise* examination from 1728-30. He was based in Rue du Faubourg-St-Antoine and must have enjoyed an excellent reputation, attracting such prestigious clients as the Duchesse de Retz and the Prince-Elector Maximilian of Bavaria, for whom he worked for over twenty years. His furniture output has, until recently, remained little known, and was divided between the Louis XIV and Régence styles.

His estate inventory, drawn up on 7 January 1738, suggests his workshop was a prosperous concern: it included stock of 600 livres and silverware valued at 1,433 livres. His workshop is described as comprising seven work-benches, a sizable number for the time. The inventory lists mainly clock cases, some in Boulle marquetry. Most were unfinished, suggesting he sold them on to colleagues, who then completed the veneer, marquetry or varnishing. The inventory also refers to the carcase 'of a large, six-foot bureau' with brass moulding and doe-hoof sabots.

Like other leading cabinet-makers of the time, he had his own moulds for some of his bronzes, described as follows in his estate inventory: 'twenty large figures both of infants and others, together weighing 64 *livres*…35 *livres* of unchased casts…eight bronze terms with palms.'

The inventory also names the *bronzier* who supplied him: Sr Blondel, owed the sum of 580 *livres* for 'cast merchandise supplied to the late gentleman, who had told him they were to be sent to his son in Lisbon' - either Jean-Laurent, the *marchand-mercier* who sold his father's works in Portugal; or BVRB II, who worked in Lisbon (mainly for the King of Portugal) from 1730-38.

The inventory reveals that at the end of his life, BVRB I was producing almost nothing but clock cases, and that he continued using the same marquetry technique into the early years of Louis XV's reign. We also see that his workshop still had the wherewithal to produce sizable pieces of furniture.

BVRB I worked for several dealers, including Edmé Gallery (1658-1758), François Darnault's predecessor at the sign of the Roy d'Espagne on Rue de la Monnaie, who supplied the equestrian figure by Guillielmus de Grof (with its monumental stand) to Max-Emmanuel of Bavaria in February 1715 for the considerable sum of 10,000 *livres*. Bernard I Van Risen Burgh's estate inventory shows that he was working with Antoine-Robert Gaudreaus before 1727 (Gaudreaus took him to court and lost), and that his clients included the dealer Thomas-Joachim Hebert.

All of Van Risen Burgh's stock was sold at auction and some items, notably the mantel clocks (as per the Deer clock in the Wallace Collection), were bought and re-used by Jean-Pierre Latz.



27

RÉGULATEUR DE PARQUET EN PLACAGE D'AMARANTHE ET SATINÉ, BRONZES DORÉS FIGURANT UN MASQUE DU TEMPS ET DES DRAGONS, DÉBUT D'ÉPOQUE LOUIS XV, VERS 1730

A GILT-BRONZE MOUNTED LONGCASE REGULATOR, EARLY LOUIS XV, CIRCA 1730

avec un cartouche émaillé signé "Lefavchevr à Paris"

amaranth and *bois satiné*, richly decorated with a mask of Time, foliage and dragons, with an enameled cartouche signed *Lefaucheur à Paris*
height 75¾in.; width 29½in.; depth 10 in.;
193 cm; 75 cm; 26 cm.

PROVENANCE
line Jean-Marie Rossi, Paris, 2008.
Collection Buvelot;
Galerie Segoura, Paris;
Collection Djahanguir Riahi;
Galerie Aveline Jean-Marie Rossi, Paris, 2008.

Alexandre Lefaucheur became *maître horloger* in 1729 and was appointed *horloger du roi* in 1748. He is recorded at Pont au Change in 1748 and later at Quai de l'Horloge between 1772 and 1780.

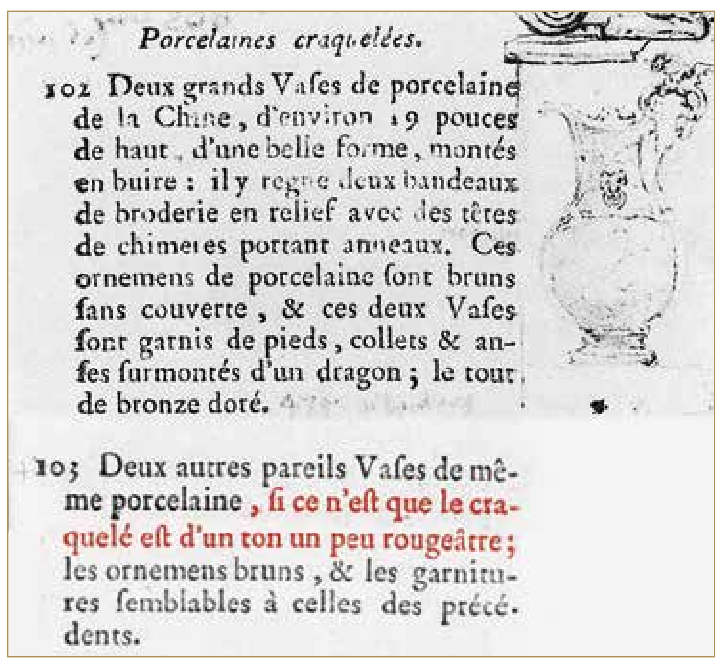
A very similar parquetry *régulateur* was exhibited in *Elements of Style: The Art of the Bronze Mount in 18th and 19th century France*, Rosenberg & Stiebel, New York, 13 April - 15 June, 1984 and illustrated in the exhibition catalogue n° 7. It shows the same overall shape and the characteristic dragons on either side of the heavily molded arch of the clock's lower section.

Another *régulateur* by Lefaucheur was sold, Bonhams London, 11 July 2018, lot 27.

⁕ 60 000-100 000 €

61 500-103 000 US$





Porcelaines craquelées.

102 Deux grands Vaſes de porcelaine de la Chine, d'environ 19 pouces de haut, d'une belle forme, montés en buire : il y regne deux bandeaux de broderie en relief avec des têtes de chimeres portant anneaux. Ces ornemens de porcelaine ſont bruns ſans couverte, & ces deux Vaſes ſont garnis de pieds, collets & anſes ſurmontés d'un dragon ; le tout de bronze doré.

103 Deux autres pareils Vaſes de même porcelaine, ſi ce n'eſt que le craquelé eſt d'un ton un peu rougeâtre ; les ornemens bruns, & les garnitures ſemblables à celles des précédents.

La vente Gaignat, 14 février 1769

28

PAIRE D'AIGUIÈRES EN PORCELAINE DE CHINE CÉLADON CRAQUELÉ GRIS ET BRUN, BRONZE DORÉ, LA PORCELAINE D'ÉPOQUE KANGXI (1662-1722), LA MONTURE D'ÉPOQUE RÉGENCE VERS 1730-1740

A PAIR OF GILT-BRONZE MOUNTED CHINESE CRACKLE-GLAZE CELADON PORCELAIN EWERS, THE PORCELAIN KANGXI PERIOD (1662-1722), THE MOUNTS RÉGENCE/LOUIS XV, CIRCA 1730-1740

each pear-shaped celadon vase with brown crackle glaze with unusual red tonality and with two brown biscuit lions' mask handles suspending gilt rings, the shoulders applied with double bands of ju-i lappets, the bases with single bands, all in brown biscuit; the neck surrounded by an ormolu border and with ormolu lip cast with coral and shell motifs, flanked by a voluted handle surmounted by a winged dragon, the spreading foot fitted with a gilt-bronze border cast with shells and foliate motifs

height 20 in.; width 11¾in.; 51 cm; 30 cm.

(2)

PROVENANCE

Probablement la collection de Louis-Jean Gaignat, Secrétaire du Roi et Receveur des Consignations, vente, Paris, 14 février 1769, lot 103 ;

Sotheby's Paris, *Les Dillée*, 18 mars 2015, lot 43.

250 000-400 000 €

256 000-410 000 US$








Fig. 1 Paire vendue chez Sotheby's Monaco en 1995 © Archives Sotheby's



Fig. 2 Paire collection Polo puis Safra © Archives Sotheby's



Fig. 3 Paire ancienne collection Dillée © Archives Sotheby's

Crackled celadon ewers with masks and mouldings in relief with dragon mounts in 18th century sales

Some detailed descriptions of collectors' sales catalogues from the 18th century allow us to identify several examples of drinking vessels or ewers (which may be the same ones, described successively) that form part of a distinct group because of their common characteristics (height of about 50/52 cm - 19/20 inches, crackle glazed celadon with masks of chimeras and double bands of mouldings in relief, dragon mounts) and to compare them with the pairs known today.

Gagny sale, 29 mars 1762:

Deux autres buires de même porcelaine céladon craquelée, avec masques, anneaux et deux cercles de porcelaine brune en relief : elles sont posées sur des pieds de bronze doré ; le surplus de la garniture est de même composition que l'article précédent (anse à dragon)

Gaignat sale, 14 février 1769:

102 Deux grands vases de porcelaine de la Chine, d'environ 19 pouces de haut, d'une belle forme, montés en buire : il y règne 2 bandeaux de broderies en relief avec des têtes de chimères portant anneaux. Ces ornements de porcelaine sont bruns sans couverte, et ces 2 vases sont garnis de pieds, collets, et anses surmontées d'un dragon, le tout de bronze doré. 475 livres à Henneberg.

One of the vases described under this number is illustrated in profile in the margin of a catalogue annotated with an ink drawing by Gabriel de Saint-Aubin (see below).

A very interesting detail is specified under the next number, n°103:

103 deux pareils vases de même porcelaine, SI CE N'EST QUE LE CRAQUELÉ EST D'UN TON UN PEU ROUGEÂTRE ; les ornements bruns, & les garnitures semblables à celles des précédents. 520 livres à Dubois

Mazarin sale, 10 décembre 1781:

Deux moyennes urnes de très ancienne porcelaine céladon, foncé du Japon, à anses de dragon et feuillage en relief, et masque, en bas-relief dans le bas, avec pieds et gorge de bronze doré, 82 retirés. Probablement acquis douze ans plus tôt dans la vente Gaignat, le 14 février 1769, n°92: *16. 2 vases d'ancienne porcelaine céladon, gaufrée, craquelée, d'environ 20 pouces de haut : montés en buire avec un dragon sur les anses en bronze doré. 515 livres à la Duchesse de Mazarin*

Choiseul sale, 18 février 1793:

Deux vases de porcelaine, truités de ton gris clair à mascarons brun de relief, et anneaux pris dans la pièce, ils sont montés en forme de buires, avec collet, anses à dragons, et pieds en cuivre doré d'or moulu ; ancien modèle sur les dessins de Meissonnier. Hauteur 20 pouces. 1300 livres à Brosse.

Putting things into perspective in the 21st century

Among the pairs known today, the following are recorded:
- the pair from the Sotheby's sale in Monaco on 1 July 1995, lot 179, which is most probably the one sold in Paris, Etude Couturier et Nicolaÿ, on 13 June 1974, lot 32, with a network of black cracks (fig.1).
- the pair from the Anna Thompson Dodge collection, then with Habib Sabet, Roberto Polo, and Lily and Edmond Safra, sold Sotheby's New York, 3 November 2005, lot 130, also with a network of reddish cracks (fig. 2).
- Our pair from the Dillée collection, lot 43, with a network of reddish cracks (fig. 3).

It is now necessary to isolate the present pair and that of the Safra collection which, apart from the reddish colour of their craquelure, have another characteristic in common: each pair consists of two very slightly different vases.

Indeed, a close examination reveals that the chimera masks are slightly larger on the left-hand ewer and do not touch the raised band, unlike on the right-hand ewer, just as the band of geometric motifs at the bottom of the left-hand ewer is positioned significantly lower than on the right-hand ewer.

The mounting is scrupulously identical, as are the combinations of the various gilded bronze elements of the neck and base: the four ewers are therefore necessarily contemporary, made around 1730-1740 by the same craftsman under the control of a merchant who then sold them. It is more than tempting, especially in view of the differences between the two, to think that they were originally intended for a single collector, and then separated through an estate, a division or a sale, with one pair then joining the Gaignat collection.





Hôtel particulier de Jeanne Lanvin, 16 rue Barbet-de-Jouy, Paris, Connaissance des Arts, 1963 © Connaissance des Arts



29

COMMODE EN PLACAGE DE BOIS DE VIOLETTE ET PALISSANDRE ET MONTURE DE BRONZE DORÉ D'ÉPOQUE RÉGENCE, VERS 1725, ESTAMPILLE DE NOËL GÉRARD

A FRENCH RÉGENCE COMMODE STAMPED BY NOËL GÉRARD, CIRCA 1725

kingwood and rosewood parquetry inlaid with brass fillets and gilt-bronze mounts; the *later* and *restored* Campan Grand Mélange marble top above four drawers; stamped *N. G.*
height 35⅘in.; width 57⅘in.; depth 26 in.; 91 cm; 147 cm; 66 cm.

(1)

PROVENANCE
Anciennement collection Jeanne Lanvin, Paris; Sotheby's Paris, *Important mobilier, sculptures et objets d'art*, 16 octobre 2007, lot 42.

LITERATURE
Connaissance des arts, 'Au 116 rue Barbet-de-Jouy avec Jeanne Lanvin', n° 138, August 1963, ill. p. 62 and 64.

⁕ **300 000-500 000 €**

307 000-515 000 US$

The very particular shape of this chest of drawers can be compared to another chest of drawers, sold Sotheby's Monaco 11 December 1999, lot 40.

The chest of drawers sold in Monaco in 1999 did not show any mark or stamp, but the great stylistic similarities with the work of Etienne Doirat allowed it to be attributed to this cabinetmaker. The discovery of an NG stamp on the chest of drawers formerly in the Jeanne Lanvin collection and its association with Noël Gérard now makes it possible to reconsider the question of the attribution of these two commodes.

It is essential to agree beforehand on the relationship to be established between the two pieces of furniture. The design and the general template point to the fact that they were made in the same workshop, at approximately the same date.

Indeed, there are very small differences in design and size between them, the main one being the disappearance of the wood moulding to mark the projection of the lower part. The very elegant concave scroll moulding of the chest of drawers sold in 1999 is replaced by a copper moulding on the chest of drawers presented. The lower cut of the apron is also more sinuous on our chest of drawers. Furthermore, in the decoration, the angle mounts with satyr heads, directly borrowed from the Boullien repertoire, anchor our commode in a more Louis-Quatorzian spirit. The same bronzes can be found on a contemporary chest of drawers stamped by Doirat (Christie's Paris, 11 March 2003, lot 235) as well as on another commode formerly with Galerie Fabre in Paris (A. Pradère, *Les Ebenistes français de Louis XIV à la Révolution*, Paris 1989, p.127)

Among the similarities, it is worth noting the continuity of the marquetry decoration of lattice work which extends from the middle drawer to the ends of the lower drawer, visually denying the separation between the two by favouring the continuity of the decoration. This impression is further emphasised by the strong demarcation created between the top drawer row and the middle drawer. The same type of shoe is also found on both chests of drawers.

In view of the very unusual character of these two pieces of furniture, which appear to be virtually unique in the history of 18th







Commode comparable vendue Sotheby's Monaco 11 décembre 1999, lot 40

century French furniture, the only convincing comparison remains that made at the 1999 sale and concerns the commode in the Getty Museum in Los Angeles (72DA66). The main stylistic characteristics are the same, but this chest of drawers is closer to the Monaco sale chest of drawers (comparable off-cuts and apron cut-outs). The Doirat stamp on the Getty chest of drawers does not, however, help to clarify the issue.

Although there is not enough objective evidence to clarify the attribution question, it is interesting to note that the *bureau plat* in the former Bute collection (Christie's London, 3 July 1996, lot 50) had its sides decorated with the same bronze bearded mask, probably representing Hercules, as on the sides of our commode. In favour of an attribution to Gérard as the maker of the Lanvin commode, the absence of *bureaux plats* in Doirat's work and the use of Boulle marquetry, typical of Gérard's work and unknown in Doirat's production, also weigh in favour of this desk. These considerations undermine the hypothesis that Doirat was the cabinetmaker who actually made the furniture and Gérard as the retailer. It is difficult to imagine that Doirat made a single *bureau plat* in Boulle marquetry in his career. Furthermore, the use of copper fluting and engraved pastilles is reminiscent of the metal marquetry technique.

The Hercules bronze argument is by no means definitive. If it excludes an attribution of the desk to Doirat and attests to a production specific to Noël Gérard, it also reinforces that of our commode.

In conclusion, the importance of the discovery of the NG stamp on the chest of drawers in Jeanne Lanvin's collection should be emphasised. It obviously leads to a change in the way we look at a small group of three very original pieces of furniture whose attribution revolves around the cabinetmakers Doirat and Gérard, without any decisive proof being provided in the current state of knowledge. The appearance of this chest of drawers on the market, however, opens up great prospects for the scope of Noël Gérard's activity and probably contributes to a better understanding of his production.

30

VASE COUVERT FORMANT POT-POURRI EN FAÏENCE DE NEVERS ET BRONZE DORÉ, LA FAÏENCE DE LA PREMIÈRE MOITIÉ DU XVIIIE SIÈCLE, LA MONTURE D'ÉPOQUE LOUIS XV, VERS 1755

A GILT-BRONZE MOUNTED NEVERS FAÏENCE POT-POURRI VASE, THE FAÏENCE FIRST HALF 18TH CENTURY, THE MOUNTS LOUIS XV, CIRCA 1755

avec un "décor à la bougie"

the body and cover with a blue and white "décor à la bougie", the gilt-bronze finial, handles, the pierced rim and base with scrolled foliage
height 12½in.; width 7½in.; 32 cm; 19 cm.

PROVENANCE
Koller Zurich, 22 mars 2010, lot 1128.

LITERATURE
Ch. Massin, *Les faïences de Nevers et du centre de la France*, Paris.
J. M. Taburet, *La faïence de Nevers et le miracle lyonnais au XVIe siècle*, Paris 1981.

There are few examples of gilt-bronze mounted faïence of Nevers, most of them are in deep blue as imitation of Chinese porcelain. One vase is exhibited at Waddesdon Manor (see G. de Bellague, *The James A. de Rothschild collection at Waddesdon Manor; Furniture, Clocks and Gilt-Bronzes,* vol; II, London, 1974, n°204, p. 769), another one from the Hodgkins collection sold Sotheby's London, 1st July 1966, lot 28, and a pair of vases from the Laura collection offered Sotheby's Paris, 27 June 2001, lot 55. This pot-pourri is the only example recorded.

The so-called "décor à la bougie" is made up of spots of white paint placed irregularly on the blue background. We can see that Nevers has been able to use the charm given off by a setting which seems to be the result of a certain chance rather than the indisputable meticulousness which presided over the elaboration of most of the earthenware decorations of the 18th century.

30 000-50 000 €

30 700-51 500 US$



31

PAIRE DE VASES POTS-POURRIS EN PORCELAINE DE CHINE CÉLADON GAUFRÉ ET BRONZE DORÉ, LA PORCELAINE D'ÉPOQUE KANGXI (1662-1722), LA MONTURE D'ÉPOQUE LOUIS XV, VERS 1750-1760;

A PAIR OF GILT-BRONZE MOUNTED CHINESE CELADON POT-POURRI VASES, THE PORCELAIN KANGXI (1662-1722), THE MOUNTS LOUIS XV, CIRCA 1750-1755

un couvercle restauré

the porcelain of light green colour decorated with incised floral patterns, the lid with a gilded copper sheath and floral knop, the foliate gilt bronze mounts with pierced middle section connected to the base by foliate scrolls and acanthus handles; (one lid restored)
height 14 in; width 13¾in; 36 cm; 35 cm.

(2)

PROVENANCE
Ancienne collection E M Hodgkins ;
Collection privée, France ;
Sotheby's Paris, 18 octobre 2006, lot 43 ;
Sotheby's Paris, *The Léon Levy collection*, 2 octobre 2008, lot 21 ;
Galerie Perrin, Paris.

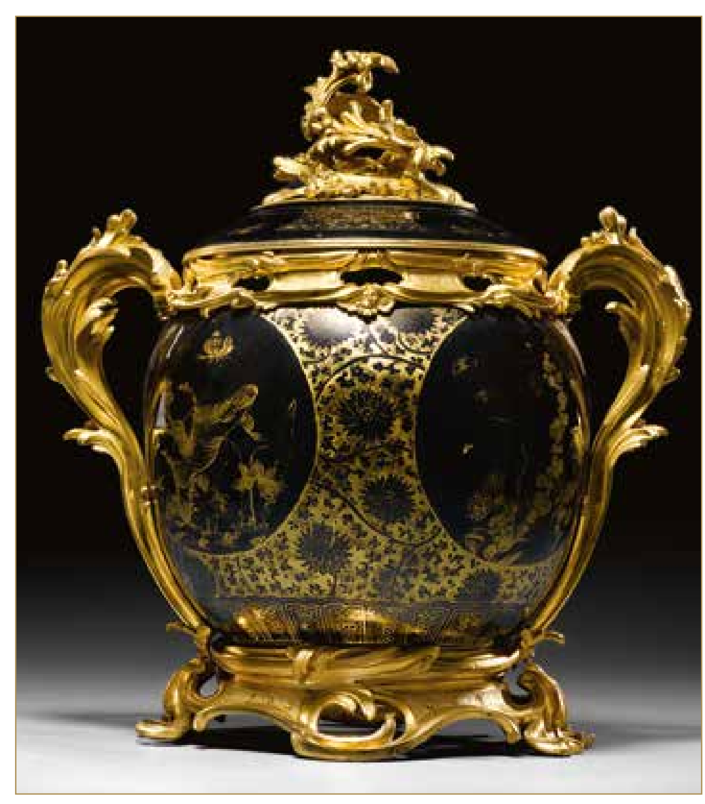
LITERATURE
Seymour de Ricci, *Catalogue of a collection of mounted porcelain belonging to E.M. Hodgkins,* Paris 1911, p. 32
Jacques Guérin, *La chinoiserie en Europe au XVIIIe siècle,* Paris 1911, pl.28

300 000-500 000 €

307 000-515 000 US$







Vase pot-pourri de la collection Dimitri Mavrommatis, vendu Sotheby's London, 8 juillet 2008, lot 64

This pair of pots-pourris can be compared to two different vases with identical porcelain. One, from Luton Hoo, marked with the crowned C, was sold at Christie's London on 9 June 1994 (lot 32), and is an earlier example of rocaille; the second, sold at Sotheby's Monaco on 14 December 1996 (lot 68), has a coral-branch knop - also to be found on the lacquered pots-pourris in the Louvre (inv. A 5148) and the Meissen pots-pourris (c.1750) from the Château de Groussay sold by Sotheby's/Poulain-Le Fur on 2 June 1999 (lot 350).

The style of these vases is traditionally associated with the second rocaille period, with its more abundant, often symmetrical, vegetation and less complex motifs. Necessarily later than the period when the crowned C was in use (1745-49), such pots-pourris date from 1750 onwards. An identical pierced gilt-bronze collar, between the cover and handle, can be found on the magnificent *famille noire* porcelain pot-pourri vase in the Dimitri Mavrommatis Collection sold at Sotheby's London on 8 July 2008 (lot 64).

Lazare Duvaux's *Livre-Journal*, detailing the commercial activity of one of the most important Paris *marchands-merciers* between 1748 and 1758 (and a specialist in this type of mounted porcelain), mentions several pairs of pot-pourri vases, but the host of terms employed to describe the porcelain (colour, physical appearance) generally make identification impossible in the absence of other information. The alphabetical table in the *Livre-Journal* provides a wealth of information, citing several possible adjectives: (porcelain) speckled/green celadon/celadon. Amidst all the terminology, one particular entry catches the eye: '*15 December 1756,n° 2650: Mme la Ctesse de Bentheim: two celadon pots-pourris mounted in bronze gilded with ormolu, 288 livres.*'

The collection of the Dukes of Bouillon is particularly instructive in this context. The 1771 inventory of Charles Godefroy de La Tour d'Auvergne, Duke of Bouillon, refers to 'two green celadon sablé porcelain pot-pourri urns garnished in gilt bronze'* (ANMC LX VIII 540). At his death, his son owned '*two covered celadon porcelain pots-pourris with handles, neck and base garnished in bronze, value seventy-two livres' and 'two celadon porcelain pots-pourris garnished in bronze, two others, coloured, of the older sort, with small feet within the porcelain, value thirty livres.*' The Dukes of Bouillon thus possessed at least three pairs of celadon pot-pourri vases - a significant number, given the handful recorded in the 18th century, and the few existing pairs known today.

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UNE DAME À SA TOILETTE, DIT AUSSI LA MOUCHE

FRANÇOIS BOUCHER

Paris 1703 - 1770

Une dame à sa toilette, also called La Mouche

huile sur toile, ovale

oil on canvas, an oval
33⅞ in. by 29⅞ in. 86 cm by 76 cm

PROVENANCE
Peut-être Comte Carl Gustav Tessin
Sa vente, Åkero, 4-16 février 1771
Vente Comte de C. [Cornet de Ways Ruart le Jeune ou Comte Cremer], Bruxelles, 22-23 avril 1868, lot 7
Où acquis par Sanford Sanford
Sa vente, Bruxelles, 15 février 1873, lot 76
Collection particulière, USA
Sotheby's Londres, 28 mars 1979, lot 38
Agnews Gallery, Londres, en 1980
Harari & Johns, Londres, en 1990
Koller Zürich, 15 septembre 1994, lot 37
Collection particulière, Monaco
Colnaghi, Munich & Londres, en 2007

EXHIBITED
Tokyo, Ida Gallery, *An Exhibition of French paintings 1600-1800*, 7 June-2 July 1988, no. 18
Tokyo, Osaka, Hakodate, Yokohama, *Three Masters of French rococo: Boucher, Fragonard, Lancret*, 1990, no. 14
Paris, Marmottan-Monet museum, *La toilette : naissance de l'intime*, 12 February-5 July 2015, no. 18

LITERATURE
A. Laing, 'Boucher: The Search for an Idiom', in *François Boucher*, exhibition catalogue New York, Detroit, Paris 1986-1987, p. 56-72, fig. 43
J.-P. Marandel, 'Boucher and Europe', in *François Boucher*, exhibition catalogue New York, Detroit, Paris 1986-1987, p. 76-77
J.-P. Marandel, *Three Masters of French rococo: Boucher, Fragonard, Lancret*, 1990, p. 142 and 166, no. 14

500 000-800 000 €

515 000-820 000 US$





Fig. 1 François Boucher, *Le Soir ou La Dame allant au Bal* (collection particulière)



Fig. 2 Gilles Edmé Petit d'après François Boucher, *Le matin, la dame à sa toilette*
(© The Trustees of the British Museum)

In the 1730s Boucher seems to have been particularly taken with the subject of young women surprised in the intimacy of their toilette, and this canvas belongs to a group of almost life-size genre paintings of this type. Here we see the toilette of a fashionable young lady wearing a *peignoir* – a type of negligée used to protect the clothes – about to apply a beauty spot or *mouche* (a small disc of taffeta or black velvet) to her cheek. In her hand she holds a *boite à mouches*, the underside of whose lid reveals a portrait of a young gentleman, presumably her lover. The beauty spot had, like the fan, its own well-defined language of love, which would have been well understood by the contemporary viewer.

This painting relates to a series of three pictures by Boucher engraved by Gilles-Edmé Petit depicting three fashionable young women of the leisured class in occupations characteristic of the 'Times of the Day': *Morning*, depicting a lady at her toilet, *Noon*, in which a young lady with a parasol winds her watch, and *Evening*, in which a young lady is preparing for a ball (A. Ananoff, *Boucher*, Lausanne 1976, vol. I, pp. 241-243, reproduced figs. 430, 431, 433). The only surviving painting is that of *Evening*, which shows a fashionable lady holding a mask heading out for a ball, and is signed and dated 1734 (fig.1).

The present painting is a closely related oval variant of the lost *Morning*, with the engraving similarly showing a young lady at her toilette about to apply a beauty spot, but turned coquettishly to face the viewer (fig. 2).

One of the greatest admirers of these intimate genre paintings by Boucher was Count Carl Gustav Tessin (1696-1770), the Swedish Ambassador to the court of Louis XV, who had arrived in Paris in 1739. The most notable work in this vein that he commissioned was the famous *Lady fastening her garter* of 1742, today in the Museo Thyssen-Bornemisza in Madrid (inv. no. 58 (1967.4)). Alastair Laing and Jean-Patrice Marandel have suggested that the present painting may be one of four works by Boucher that are recorded in the posthumous inventory drawn up after Tessin's death as '*le buste d'une femme, assise dans une chaise en fixant du regard un portrait d'homme qu'elle tient dans les main, peint par Boucher*' ('a bust picture of a woman sitting in a chair, looking at a portrait of man in her hands, painted by Boucher') (A. Laing, *op. cit.*, p. 62, note 42). The same inventory also includes 'a large bust picture of a woman at her toilet with a parrot on the arm of her chair', which almost certainly refers to the lost preparatory grisaille of *Le Matin* made for Petit's engraving.



Portrait de Juste de Beauvau (1720-1793), par Elise Bruyère (1776-1843), huile sur toile. Château de Versailles © RMN-Grand Palais (Château de Versailles) / Hervé Lewandowski

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TABLE CHIFFONNIÈRE EN MARQUETERIE DE BOIS DE ROSE ET SATINÉ, BRONZE DORÉ, À PLATEAU EN PORCELAINE DE SÈVRES D'ÉPOQUE LOUIS XV, VERS 1760, PAR BERNARD VAN RISENBURGH

A LOUIS XV GILT-BRONZE-MOUNTED PARQUETRY AND MARQUETRY TABLE EN CHIFFONNIÈRE BY BERNARD VAN RISENBURGH, CIRCA 1760

le plateau avec la lettre date G pour 1759-1760 et celle du peintre Charles Louis Mereaud

gilt-bronze mounted, tulipwood and *bois satiné*, Sèvres porcelain plaque;
the table stamped *B.V.R.B.* once and *JME* twice, the Sèvres porcelain tray with interlaced L's and the date letter *G* for 1759-1760, with painter's mark for Charles Louis Méreaud (1735-80) and underglazed incised mark *BP* for Baptiste Paris (*fl.*1754-64)
the top inset with a soft-paste porcelain Courteille tray of rectangular form with eared corners, decorated with a central floral and fruit spray, the corners with floral sprays, the borders with '*mosaïque*' reserves within scrolled gilt reserves, with a gilt-bronze foliate frame, within a scrolled acanthus leaf cast border with foliate clasps, the shaped apron with an acanthus cast handle on each side, above a frieze drawer with a rocaille and foliate mount, the corner mounts cast with scrolls, guilloche, flowers and acanthus, on cabriole legs joined by an undertier inlaid with a lozenge with canted corners enclosing a scrolled cartouche inlaid *à quatre faces* with *bois de bout* floral marquetry, on acanthus and cabochon cast sabots, the frieze and legs veneered with geometric motifs, with gilt-bronze mounts throughout; with a label inscribed,'*Monsieur de Bermond Etienne Rue Sainte-Anne*' affixed to the storage case
height 26½in.; width 13½in., depth 10¾in.;
67,3 cm; 33,5 cm; 27,5 cm.

PROVENANCE
Le plateau de porcelaine très probablement celui acheté par le marchand-mercier Simon-Philippe Poirier (1720-1785) à la Manufacture de Sèvres entre juillet 1760 et janvier 1761 et enregistré dans le Registre des ventes au comptant et à crédit (32v):
Poirier -1 platteau Courteilles mosaïque 168 (livres);
La table peut-être celle livrée par Simon-Philippe Poirier en 1764, à Marie-Charlotte de Rohan Chabot (1729-1807), princesse de Beauvau, seconde épouse de Charles-Juste de Beauvau-Craon (1720-1793), 2e prince de Beauvau (1754) et prince de Craon, maréchal de France (1783);
La princesse est mariée au prince Charles-Juste de Beauvau le 2 mars 1764 et le contrat de mariage établi le 12 mars 1764, énumère tous les biens de la princesse dans la maison qu'elle loue depuis janvier 1762, rue des Portes Saint Honoré. La table est décrite dans le salon : " *Cabinet de compagnie, Une petite table en bois de rose, garnie de bronze et dorée d'or moulu avec une tablette en Porcelaine de Seve, estimée 576 livres* " (A.N., M.C. ET, VIII, 1155);
Enregistrée dans un acte de prêt en octobre 1774, réglant les dettes de son mari, et répertorié dans les appartements de la princesse de leur nouvelle résidence, l'hôtel de Beauvau, comme "*une petite table en forme de guéridon, le dessus en porcelaine de Sève (sic) monté de bronze doré*".
Enregistrée le 4 août 1775, dans un autre document de prêt entre le Prince de Beauvau et ses créanciers, où il est répertorié dans le Salon de l'hôtel de Beauvau, comme "*une petite table ornée de bronze doré, le dessus en porcelaine de Sève (sic)*". (A.N., M.C. ET, LXXXVIII, 747);
Enregistrée dans un inventaire du 3 octobre 1775, où la table est à nouveau décrite dans les Appartements de la Princesse à l'hôtel de Beauvau comme suit: *Dans le Sallon : No 88 Une petite table en guéridon le dessus de porcelaine de Seve, montée en cuivre doré prisée comme dis est cinquante livres…50";*
Enregistrée dans l'inventaire du 10 septembre 1793, après le décès du Prince de Beauvau, où la table était encore in situ dans le Salon : *Salon : … la petite table à dessus de porcelaine…* (A.N., M.C. ET, XXIII, 861);
Probablement vendue par la princesse de Beauvau lors de la vente de l'hôtel de Beauvau en 1795;
Adrien-Alexandre-Louis-Etienne de Bermond d'Auriac (1882-1960), 2 rue Sainte-Anne, Toulouse, après 1911;
Par descendance jusqu'à la vente en 2014 à un collectionneur privé européen;
Puis acquise par l'actuel propriétaire.

⁕ 300 000-500 000 €

307 000-515 000 US$





Table en chiffoniere, atelier de Bernard Van Risen Burgh, vers 1764. Musée du Louvre, Paris (OA 8170) © Musée du Louvre, Dist. RMN-Grand Palais / Thierry Ollivier

The *table en chiffonnière* is a type of furniture that appeared in France around 1750, as patrons sought to combine a sense of elegance and comfort in their daily furnishings. This kind of table typically included drawers that could be used to hold papers, jewellery, and chiffons or cloth, hence the table's name. Although Van Risen Burgh produced a quantity of these small yet functional pieces the care he took in making each table is visible in the careful coordination of shaped veneer panels with foliate gilt-bronze mounts, which both embellish and protect the veneer at the corners, legs, and feet of the table.

This exquisite and dainty jewel-like example by B.V.R.B. was rediscovered in 2014 and belongs to a select group of small tables mounted with soft-paste porcelain Courteille trays and plaques manufactured between 1759 and 1768 by the Sèvres Manufactory. All of these tables have gilt-bronze rims, handles, feet and escutcheon mounts of the same or similar model. This table represents an outstanding example of the luxury furniture produced by B.V.R.B., which he supplied to *marchand-merciers* such as Simon-Philippe Poirier. The two handles enabled the table to be moved and had a dual purpose and could be used both as a breakfast and work table.

This table is a particularly rare example, with its unusual tulipwood and bois satiné geometric parquetry, which mirrors the '*mosaïque*' porcelain design on the Sèvres Courteille tray top together with the *bois de bout* floral marquetry on the shelf. Although numerous examples of veneered tables by B.V.R.B. are known, there are few models recorded to date which are both veneered and with a Sèvres porcelain Courteille tray top.

The porcelain tray on this table was most probably purchased by the *marchand-mercier* Simon-Philippe Poirier (*fl.*1742-1777), from the *Manufacture nationale de Sèvres* between July 1760 and January 1761 for 168 *livres.* He had a virtual monopoly over Sèvres porcelain plaques and Courteille trays, as he bought them to mount on furniture that he commissioned from the leading *ébénistes* of the period, such as Bernard II Van Risen Burgh (B.V.R.B.) and Roger Vandercruse, (R.V.L.C.). In fact some of their porcelain mounted tables are so similar that it is often difficult to tell them apart. The 18th century inventories refer to these tables as having either one or two porcelain trays or plaques of soft-paste porcelain and the table was either veneered and decorated with marquetry, or parquetry, or in *vernis martin*.

Work or writing tables, otherwise known as *tables en chiffonnière* were a type of furniture that became popular in France in around 1750. B.V.R.B. produced a large quantity of these small but very functional tables and they were perfectly conceived so that the gilt-bronze mounts not only embellished but also protected the corners, legs and feet of the table. Simon-Philippe Poirier was an innovator in being the first to conceive the use of a porcelain Courteille tray without its handles, with a veneered, painted or laquered table, as it would be more resistant to heat and less liable to damage.

COMPARATIVE *TABLES EN CHIFFONNIÈRES* BY B.V.R.B

- the most closely comparable table to the offered one is the one veneered in tulipwood, amaranth and *bois de bout* marquetry stamped twice by B.V.R.B and inscribed Poirier, with identical gilt-bronze mounts and inset with a Sèvres '*mosaïque*' porcelain tray, with the incised mark *BP* for Baptiste Paris (also on the this table's tray).

As on the offered table, it has similar geometric parquetry and *bois de bout* floral marquetry on the stretcher. The table was formerly in the Riahi Collection and sold Christie's New York, 2nd November 2000, lot 10 ($2,536,000). The aforementioned table was commissioned by Poirier in 1760 and purchased by the marquise de Nicolay by April 1764. It was then probably acquired in Paris by Princess Isabella Lubomirska (1736-1816), circa 1786 for Lancut, Poland. Thence by descent to Count Alfred Potocki at Lancut and then in the Sydney J. Lamon Collection New York.

- a table stamped B.V.R.B. in the Louvre Museum, Paris (Accession No. OA 8170, gift of François Guérault), in green vernis martin with a Sèvres porcelain tray and virtually identical gilt-bronze mounts to those on this table, apart from the gilt-bronze border of the undertier, the tray dated 1764 and signed by Etienne-Henry Le Guay, illustrated by Alcouffe, *op. cit.*, no. 51, pp. 168-170.

- a table attributed to B.V.R.B., in the the Metropolitan Museum of Art, New York, the Samule H. Kress Collection (Accession no. 58.175.46), formerly in the Lord Hillingdon collection, with very similar mounts and handles on the side to those on this table. The Sèvres green porcelain plaques decorated with birds on the top, the one on the undertier by Minton.

- another table with an undated tray, in the Metropolitan Museum, New York, Samuel L. Kress Collection, (58.175.45), see Parker, *op. cit.*, p.163.



- a table in vernis martin, which probably was originally pink, now with a white marble top, but originally with a porcelain tray dated 1761, in the Louvre Museum, Paris (Accession No. OA 7626, gift of Baronne Salomon de Rothschild), with identical mounts apart from the gilt-bronze border of the undertier. It is worthwhile noting that the original porcelain plaque is now on table on a later base, having been remounted in the 19th century, in the J. Paul Getty Museum, Los Angeles, California (Accession No. DA. 85).

- a table sold in an Anonymous sale, Paris, 15th May 1931, lot 10.

SEVRES COURTEILLE TRAYS

The Sèvres Manufactory produced *Déjeuners Courteille* from 1758. The first tray to be sold without handles is recorded in the archives, which would appear to show that only one *platteau Courteilles mosaïque* was purchased between July 1760 and January 1761 by Simon-Philippe Poirier for 168 *livres.* The term *mosaïque* refers to the design of alternating blue and white diamond patterns on the border of this plaque. The letter 'G' on the porcelain is for 1759-1760. This would seem to indicate that this is definitely the one on this table, as the next year, Poirier purchased two plaques and only one of these had the mosaic decoration.

The mark on the tray is for the painter Charles Louis Méreaud, also known as Méreaud Le Jeune, active at Sèvres from 1756-1780.

The incised mark *BP* also on the tray is for the modeller Baptiste Paris, a *répareur* at Sèvres recorded between 1754 and 1764 and his mark is often found on *plateaux Corteille.*

BERNARD II VAN RISEN BURGH (AFTER 1696-1766)

Van Risen Burgh was received master in 1730, and can be regarded as one of the most outstanding *ébénistes* of the Louis XV period. The son of an *ébéniste* of Dutch origin, he was born in Paris at the end of the 17th century. Recorded in rue Saint Nicholas in 1754 and then in the rue de Charenton in 1764, B.V.R.B. worked almost exclusively for the *marchand-merciers* notably Poirier, Hébert and Duvaux, through whom his furniture was supplied to and illustrious clientèle including Louis XV, Madame de Pompadour, the Prince de Condé together with the German courts and aristocracy. He specialised in luxury furniture in porcelain, *bois de bout* marquetry and lacquer.

CHARLES-JUSTE DE BEAUVAU-CRAON (1720-1793), 2ND PRINCE DE BEAUVAU 1754), AND PRINCE DE CRAON, MARÉCHAL DE FRANCE (1783)

Charles-Juste a nobleman, general, scholar and member of the *Académie Française*, was born at the hôtel de Craon in Lunéville in the capital of the Duchy of Lorraine to the Beauvau family, one of the most powerful families in the dukedom. He was married twice, and after his first wife died, he married Marie Charlotte Sylvie de Rohan-Chabot, (1729-1807) on 14 March 1764. Beauvau was created a Marshal of France in 1783 and in 1789 he served in the Secretary of State for War. He died at the hôtel de Beauvau, his Parisian residence on the Place de Beauvau, named after him, which had been built for him by the architect Nicolas Le Camus de Mézières in around 1770.

MARIE CHARLOTTE SYLVIE DE ROHAN-CHABOT (1729-1807), PRINCESSE DE BEAUVAU

Beauvau was a cousin of Charles, Prince of Soubise and wrote *Souvenirs de la Maréchale Princesse De Beauvau*, detailing the loss of her second husband, the Prince de Beauvau, which was later published by her granddaughter, Sabine de Standish (née Noailles), in 1872.



34

VASE "À OREILLES" EN PORCELAINE DURE, MANUFACTURE DE SÈVRES, 1777-1778

A SÈVRES (HARD-PASTE) ROYAL PORTRAIT VASE (VASE À OREILLES), CIRCA 1777-1778

peint avec le portrait de Charles-Emmanuel de Sardaigne, marque du L entrelacé, couronné et peint en rouge, marque du peintre P(e) pour Jean-Jacques Pierre dit Pierre Le jeune

of the third size, painted with a portrait medallion of Charles-Emmanuel of Sardinia, the reverse with a medallion reserving a small still-life of a basket of flowers on a marble ledge, decorated with gilt leafy garlands, *painted red crowned interlaced L's mark, gilder's mark Pe for Pierre l'aîné*
height 7 in.; 19,7 cm.

PROVENANCE
Réalisé en paire avec un vase assorti représentant son épouse Clotilde de France, acheté le 25 novembre 1778 à la manufacture de Sèvres par l'ambassadeur de Sardaigne en France pour le compte du prince de Piémont, qui fut à partir de 1796 le roi de Sardaigne;
Collection Duriez, vendue à Paris du 4 au 24 février 1829, lot 839;
Adrian Sassoon, Londres ;
Acquis auprès de lui en 2015.

In August 1775 the painter Philippe Parpette was recorded as being paid 48 *livres* for painting '*fleurs et fruits*' on a *vase à oreilles* with a portrait '*du prince de Piedmont*' but it is unclear which vase this was. On 12 March 1778, Pithou *l'aîné* had painted a *vase à oreilles* with a '*portrait de Mme de Piemont*'; also in 1778 he was paid 48 *livres* for overtime work on a vase of this shape. On 14 June 1778 Parpette is recorded as painting flowers and fruit on a *vase à oreilles* with a portrait of '*Md. de Piemont*'.

Carlo-Emanuele Ferdinando Maria di Savoia was born in Turin as the eldest son of Victor Amadeus III of Sardinia and Maria Antonia Ferdinanda of Spain. As the eldest son and heir to the throne he was styled Prince of Piedmont until he succeeded his father in 1796. His marriage to Clotilde of France in 1775 was part of a wider series of Franco-Savoyard dynastic marriages which took place over eight years. In 1771, Charles-Emmanuel's sister, Marie Joséphine, married Clotilde's brother Louis Stanislas, Comte de Provence, and in 1773, another sister, Marie Thérèse, married another of Clotilde's brothers, Charles Philippe, the Comte d'Artois.

There are two closely-associated vases of the same size, shape and similar scheme of decoration painted with portraits of King Louis XVI and Queen Marie-Antoinette bearing the date letter for 1774, in the collection of the Hetjens Museum, Dusseldorf, illustrated in Pierre Arizzoli-Clémentel, et. al, *Marie Antoinette*, exh. cat., 2008, p. 186, nos. 128a, b.

40 000-60 000 €

41 000-61 500 US$







35

VASE "À OREILLES" EN PORCELAINE DURE, MANUFACTURE DE SÈVRES, 1774-1775

A SÈVRES (HARD-PASTE) ROYAL PORTRAIT VASE (VASE À OREILLES), CIRCA 1774-1775

peint avec le portrait de Madame Clotilde, L entrelacé peint en rouge, marque de peintre PT pour Pierre-Nicolas Pithou, marque de doreur 2000 pour Francois-Henry Vincent, incisé 9R

of the third size, painted with a portrait medallion of Marie Clotilde of France, the reverse with a medallion reserving a bouquet of flowers, decorated with gilt foliate scrolls, *painted red interlaced L's mark, painter's mark PT for Pierre-Nicolas Pithou l'aîné, gilder's mark 2000 for François-Henry Vincent, incised 9R*
height 7 in.; 19.7 cm.

PROVENANCE
Probablement acheté par le roi Louis XVI, roi de France, en 1775 à la manufacture de Sèvres pour 480 livres. (Non répertorié dans ses chambres à Versailles dans les inventaires révolutionnaires, donc probablement emporté par Louis XVI aux Tuileries avec d'autres objets choisis personnellement lorsqu'il a été déplacé de Versailles);
Adrian Sassoon, Londres;
Acquis auprès de lui en 2015.

The shape of this vase was created by Jean-Claude Duplessis at the Vincennes manufactory in 1754, and became available in several sizes the following year. Unlike other vases of the 1750s, the *vase à oreilles* does not go out of fashion when the neoclassical taste appears, and its variation in biscuit was still available in the 1780's.

The Sèvres factory archives record that on 7 August 1774, the flower painter Parpette was paid 48 *livres* for painting '*fleurs et fruit*' on a *vase à oreilles* with '*portrait de Princesse de Piedmont*'. In 1775 a single vase of unspecified shape with '*portrait de Mme Clotilde*' was purchased by Louis XVI for 480 *livres*, which probably is the present vase.

Madame Clotilde (1759-1802), was the younger sister of Louis XVI, and in 1775 was married to Charles-Emmanuel of Savoy who was known at that time as the Prince of Piedmont, and from 1796 was the King of Sardinia. The image on the present vase shows the Princess before she became overweight, so it likely dates from before her marriage and departure from France to Italy.

Pierre-Nicolas Pithou *l'aîné* was an exceptional painter of figures. He contributed painted porcelain plaques to a series of nine depicting King Louis XVI hunting in parklands, commissioned by the King for the *salle à manger* in his *petit apartement* at Versailles. They were painted at the Sèvres between 1779 and 1781, after the tapestry cartoons executed by Jean-Baptiste Oudry, between 1733 and 1746, for the Royal Gobelins factory. They are now retained at the Château de Versailles, inv. nos. MV5411, 5413, 5416. In 1785-86, he painted the plaque 'The sultana giving her orders to the odalisques', after Amédée Van Loo, which was bought by Louis XVI at the Versailles exhibition in 1787, now at Versailles, inv. no. V5142. He is recorded as a painter of figures, and probably flowers, from 1760-90. François-Henry Vincent is recorded as a gilder at the factory from 1753-1800.

50 000-70 000 €

51 500-72 000 US$



36

PORTRAIT DIT DE MADEMOISELLE MARIE-CATHERINE COLOMBE EN VÉNUS

JEAN-HONORÉ FRAGONARD

Grasse 1732 - 1806 Paris

Portrait said to be Mademoiselle Marie-Catherine Colombe as Venus

huile sur toile, ovale

oil on canvas, an oval
22½ in. by 18⅜ in. 57,2 cm by 46,8 cm

PROVENANCE
Hôtel Drouot Paris, 18 janvier 1877, lot 12
Collection Félix Doisteau (1846-1936)
Galerie Gimpel et Wildenstein, New York
Où acquis par William Salomon, New York
Sa vente après décès, American Art Galleries, New York, 4-7 avril 1923, lot 388 (avec une provenance erronnée Château des Colombe à Saint-Brice-sous-la-Forêt)
Où acquis par Duveen Brothers, New York
Collection William R. Hearst
Collection de Miss Marion Davies
Donné par la précédente au Los Angeles County Museum of Art, 1956
Sotheby's Los Angeles, *An auction of property desaccessioned by the Los Angeles County Museum of Art*, 21-23 juin 1982, lot 37
Christie's New York, 12 janvier 1994, lot 113
Tajan Paris, 19 décembre 2007, lot 36

EXHIBITED
New York, E. Gimpel & Wildenstein Gallery, *Exhibition of Paintings and Drawings by Fragonard*, 1914, no. 9

LITERATURE
J. Stern, *Mesdemoiselles Colombe de la Comédie-italienne*, Paris 1923, p. 58, note 2 and p. 284
L. Réau, *Fragonard sa vie et son œuvre*, Brussels 1956, p. 177, under 'Les sœurs Colombe, 2)' (wrongly described as Marie-Thérèse, with two doves)
R.F. Brown, *Fragonard's Mademoiselle Colombe as Venus*, in *Los Angeles County Museum Bulletin of the Art Division*, IX, no. 1, 1957, p. 3-5
J. Cailleux, 'Fragonard as painter of the Colombe sisters', in *L'Art du XVIIIe siècle, notes and studies on pictures and drawings of the eighteenth century*, magazine supplement of *The Burlington Magazine*, September 1960, p. I-IX
G. Wildenstein, *The paintings of Fragonard*, London 1960, p. 290, no. 416, fig. 175
G. Mandel, *L'opera completa di Fragonard*, Milan 1972, p. 105, no. 442
J.P. Cuzin, *Fragonard Life and Work*, Fribourg 1988, p. 303, no. 223
P. Rosenberg, *Tout l'œuvre peint de Fragonard*, Paris 1989, p. 96-97, no. 235
J.P. Cuzin, 'Fragonard : quelques nouveautés et quelques questions', in *Mélanges en hommage à Pierre Rosenberg*, Paris 2001, p. 178

200 000-300 000 €

205 000-307 000 US$





This charming portrait in fresh pastel colours, showing a young woman holding the golden apple symbolizing Venus, is typical of Fragonard's work in the 1770s. The artist had by now fully mastered his medium: the white tones are enhanced with skilfully applied impasto, in thick and lively brushstrokes. The confident and precise brushstroke brings to life the rosy-cheeked face, contrasting with the lightly glazed sky. An airy impression permeates this delightful portrait, whose model appears to be Marie Catherine Colombe.

Marie Catherine, born in 1751, was the oldest of the three Colombe sisters, whose real name was Riggieri. Her sisters, Marie Madeleine (known as Adeline) and Marie Thérèse, were also models for Fragonard, who depicted them with the attributes of the Three Graces. There are portraits of these celebrated actresses of the Comédie Française in prestigious collections, notably those of Jean Stern, Jacques Doucet, Gabriel Cognacq and Baron Edouard de Rothschild. There seems to have been a portrait of Marie Thérèse in the Château de Saint-Brice, the probable source of Louis Réau's confusion over provenance (see Provenance).

The present painting also has an exceptional provenance. Owned at first by the collector Félix Doisteau, it was then bought by William Salomon, the famous American banker, philanthropist and collector, before joining the collection of the press magnate William Randolph Hearst and later that of Marion Davies, the American actress and producer, who donated it to the Los Angeles County Museum.

Fragonard enjoyed portraying the actresses to whom he was close, such as La Guimard, a dancer at the Opéra de Paris. The portrait of Marie Catherine Colombe nevertheless stands apart: according to Jacques Cailleux (*op. cit.* p. iii), it was the first in a series of around fifteen allegorical portraits modelled for Fragonard by the Colombe sisters (see Jean-Pierre Cuzin, *op. cit.*, nos. 86, 218, 220-226, 228, 301, 302, 359). Whether holding an apple, flowers, a cupid, cats, doves or a lyre, these young Italian actresses lent their enchanting faces to illustrations of love and joy throughout the 1770s.

37

MICROSCOPE EN GALUCHAT, VERRE ET BRONZE DORÉ, ATTRIBUÉ À CLAUDE SIMÉON PASSEMANT, LE BRONZE DORÉ PROBABLEMENT PAR JACQUES ET PHILIPPE CAFFIERI, PARIS, D'ÉPOQUE LOUIS XV VERS 1745-1750

A LOUIS XV MICROSCOPE, ATTRIBUTED TO CLAUDE-SIMÉON PASSEMANT, THE GILT-BRONZE PROBABLY BY JACQUES & PHILIPPE CAFFIERI, PARIS, CIRCA 1745-1750

gilt-bronze, shagreen, glass; the tripod base decorated with rocaille clasps supporting three S-shaped legs and a platform equipped with a mirror to control the illumination, the stage of the instrument fixed with a lens holder, the cylindrical body of the microscope covered with a blue-green shagreen, supported by a vertical bar of rectangular section attached to the pedestal and the lower half with a pinion, surmounted by a dome decorated with leaves and a finial which can be unscrewed to access the eyepiece in order to look at a specimen under magnification height lowest position 20⅞in.; height highest position 22¾in.; width 10⅝in.; 53 cm; 58 cm; 27 cm.

PROVENANCE
Galerie J. Kugel, Paris, 2014.

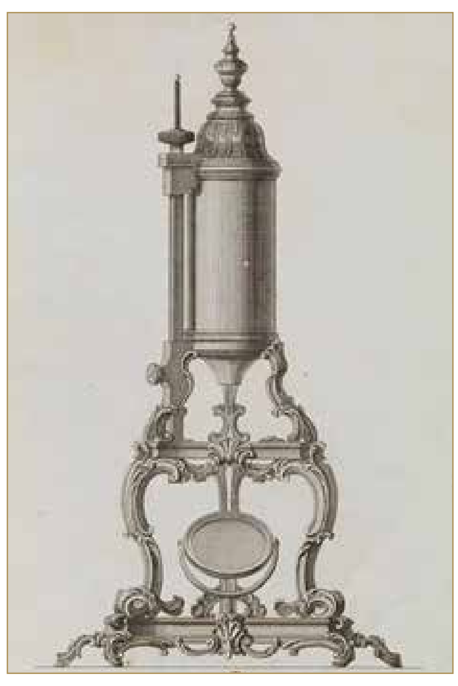
350 000-500 000 €

358 000-515 000 US$





Jean-Antoine Nollet, Frontispice de Leçons de physique expérimentale, vol. 1 (Paris, 1743-1764).



Dom Noël, Planche 19 dans Suitte de XXI planches : représentant les Elevations et Couppes de plusieurs Telescopes et Microscopes, qui se voyant audit Cabinet à Passy pres la Meute, circa 1773-1788



Microscope signé par Passemant, vers 1750. Metropolitan Museum of Art, New York (acc. no. 1986.1a-d)

This microscope of a remarkably well-balanced design represents one of the rare illustrations combining the important technical and scientific innovations and the refinement in gilded bronze work of the mid-18th century, requiring the intervention of the most highly-skilled craftsmen of the time such as Claude-Siméon Passemant and the Caffieris. A further study of this important object will reveal the context in which it was made, when the scientific curiosity of the 18th century developed a relationship with art - the exciting meeting of science and luxury.

A synthesis of art and science

This microscope is part of a real phenomenon from around 1740 in France that saw the multiplication of scientific collections and laboratories, which coincided with the expansion of the Louis XV style. A worldly physicist whose experimental genius was recognized by the whole of Europe, Jean-Antoine Nollet championed the teaching of science in France and in fact, in 1758, he was named *Maître de Physique des Enfants de France*, and taught, for example, the future kings Louis XVI, Louis XVIII, and Charles X. On the frontispiece of Nollet's *Leçons de physique experimentale*, vol. 1 (Paris, 1743-1764), Abbé Nollet is seen teaching experimental physics (fig.1). Of note is the methodical arrangement of the collections of instruments in the background, enriched by the presence of a wall regulator clock by Charles Cressent. This engraving highlights how scientific instruments entered art collections with ease as works of art in their own right.

This type of microscope was probably made for the first time for the King at the Pavillon d'Optique housed in Château de la Muette, where the first collection of Louis XV was held from 1756 and supervised between 1759 and 1775 by Dom Noël. Dom Noël's series of plates engraved representing the scientific instruments in the royal collection of the Château de la Muette, include four plates devoted to a microscope almost identical to this one (fig.2).

Whilst Charles Claude Flahaut, Comte de la Billarderie d'Angiviller seems to have written in his *Mémoires* that Dom Noël sold a large number of telescopes and microscopes at high prices, only a small number of these tripod microscopes, derived from the Culpeper model, are known today:
- One, signed by Passemant, is in the Metropolitan Museum of Art (MET), New York (1986.1a-d), donated by Mr and Mrs Charles Wrightsman (fig.3)
- A second was part of the Pierre Marly collection in Paris.
- Another is illustrated in the sale catalogue of the collection of Jacques Doucet, 7-8 June 1912, lot 255, subsequently with the Kugel gallery in 1975 (according to J-N Ronfort, "Science and Luxury : two acquisitions by The J. Paul Getty Museum", *The J. Paul Getty Museum Journal*, volume 17, 1989, p.78)
- Another was recently presented by the Kugel Gallery at TEFAF, Maastricht, 2020.
-one formerly in the collection of Jacques Seligmann, sold recently at Christie's, London, *The Exceptional Sale*, 23 November 2021, lot 208 (1,016,000 EUR)

See extended note on Sothebys.com



Portrait de la marquise de Pompadour (1721-1764), 1765 François Boucher (1703-1770).
Huile sur toile © Alte Pinakothek Munich

38

PAIRE DE CANDÉLABRES AUX CIGOGNES EN PORCELAINE BLANC DE CHINE ET BRONZE DORÉ, LA PORCELAINE CHINE, DEHUA, FIN DU XVIIE DÉBUT DU XVIIIE SIÈCLE, LA MONTURE D'ÉPOQUE LOUIS XV, VERS 1750

A PAIR OF GILT-BRONZE MOUNTED CHINESE BLANC DE CHINE PORCELAIN THREE-LIGHT À CIGOGNES CANDELABRA, THE PORCELAIN, DEHUA, LATE 17TH/EARLY 18TH CENTURY, THE MOUNTS LOUIS XV, CIRCA 1750

(restaurations à la porcelaine)

each with a stork with a stylised collar cast with acanthus and cabochons, standing in front of a tree trunk entwined with gilt-bronze vine leaves and grapes issuing three scrolled candlearms in the form of branches, with foliate cast drip-pans and gadrooned and leaf-cast nozzles, on a rockwork base cast with rocaille, leaves and flowers; (restoration to the storks' legs and tree stumps)
height 17¼in.; 44 cm.

(2)

PROVENANCE
Possibly supplied on 14 February 1752 by the *marchand-mercier* Lazare Duvaux to Jeanne Antoinette Poisson, Marquise de Pompadour, and possibly the pair *no. 2312* recorded in the 1764 inventory following her death;
Possibly the pair formerly in the collection of M. l'Abbé Le Blanc, *Historiographe des Batîments du Roi*;
Sold 14 February 1781, lot 128, acquired by Jean-Baptiste-Pierre Lebrun, or sold anonymously (property of La Reynière, Donjeu, and the marquis of Chevigné), 10 February 1773, lot 66;
Collection of Madame and Lt. Colonel Balsan, *Hôtel de Marlborough,* 9 Avenue Charles-Floquet, Paris in 1936, where they were photographed *in situ* in the *salle à manger*
Thence by descent to the end of the 1950's
Sotheby's Monaco, 11 December 1999, lot 88, acquired by a private European collector
Christie's London, The Exceptional Sale, 9 July 2015, lot 129

Probablement livrée le 14 février 1752 par le marchand mercier Lazare Duvaux, to the Marquise de Pompadour, Jeanne Antoinette Poisson et probablement la paire n. 2312 mentionnée dans son inventaire après décès ;
Peut-être la paire dans la collection de M. l'Abbé Le Blanc, Historiographe des Batîments du Roi ;
Puis vendue le 14 février 1781, lot 128, et acquise par Jean-Baptiste-Pierre Lebrun, ou vendue anonymement (de la collection de La Reynière, Donjeu, marquis de Chevigné), le 10 février 1773, lot 66 ;
Collection de Madame et Lt. Colonel Balsan, *hôtel de Marlborough,* 9 Avenue Charles-Floquet, Paris en 1936, où ils ont été photographiés dans la salle à manger ;
Puis par descendance jusqu'à la fin des années 1950 ;
Sotheby's, Monaco, le 11 décembre 1999, lot 88, acquis par un collectionneur privé européen ;
Vente Christie's, Londres The Exceptional Sale, 9 juillet 2015, lot 129

LITERATURE
L.H. Prost, *Catalogue de la Collection de Madame et du Colonel Balsan*, privately printed, Paris, circa 1936, pl. XIV & XV
Jean Cordey, *Inventaire des biens de Madame de Pompadour rédigé après son décès,* Paris 1939
Daniel Alcouffe, A. Dion-Tenenbaum, G. Mabille, *Gilt-Bronzes in the Louvre,* Dijon 2004.

200 000-400 000 €

205 000-410 000 US$







Flambeau, vers 1700-1800. Porcelaine, glaçure © Victoria and Albert Museum, Londres

This fabulous pair of exquisitely mounted *candélabres aux cigognes* has an intriguing provenance, probably beginning with their acquisition by Louis XV's mistress, Madame de Pompadour (d. 1764), from the *marchand-mercier* Lazare Duvaux in 1752. In the early 20th century, they re-emerged in the collection of Consuelo Vanderbilt, 9th Duchess of Marlborough after she had married the aviator, Lt. Col. Jacques Balsan.

A pair of candelabra are recorded in the *Livre-Journal* of the *marchand-mercier*, Lazare Duvaux, which he supplied to Madame de Pompadour. On 14 February 1752, she acquired, '*1049. Une paire de grandes girandoles à trois branches, ciselées & dorées d'or moulu, sur des cigognes de porcelaine, 1,320 l. - Les ports, 6 l'* (1748-1758, tome II, reprinted Paris, 1873, pp. 66, 114). Although the *château* for which they were intended is not known, the modest carriage charge of 6 *livres* suggests they were delivered to a residence in the *environs* of Paris, possibly the château de Bellevue; Duvaux charged a similar amount the previous week to deliver a lantern there. Louis XV acquired Bellevue in 1748, and the following year gave it to Madame de Pompadour who, assisted by her architect Jean Cailleteau, undertook extensive renovations, completed in 1750.

Alternatively the candelabra may have been sent to Madame de Pompadour's apartment at Versailles, located above the state apartment of the King, which she occupied from 1745 to 1750.

The *Inventaire des biens de Madame de Pompadour*, taken posthumously in 1764, records *'2312. Deux grands oyseaux, d'ancienne porcelaine, montés en girandolles de cuivre doré d'or moulu; prisés trois cens livres'* at the château de Menars, almost certainly describing these candelabra with their unusual and exquisitely tooled gilt-copper drip-pans above ormolu branches (J. Cordey, p. 189, no. 2312).

Various descriptions of such items are recorded in different sales such as the sale of Le Blanc's *Cabinet de feu* on 14 February 1781 included, *'128. Deux Oiseaux d'ancienne Porcelaine, posés sur des pieds de Bois tournés & garnis de cercles de Bronze doré. Hauteur des Oiseaux 10 pouces.'* The Le Blanc candelabra sold for 54 *livres* to Jean-Baptiste-Pierre Lebrun (d. 1813), *peintre/marchand*, and spouse of Marie Antoinette's favourite artist, Élisabeth Louis Vigée Lebrun (d. 1842); Lebrun was probably acting for a client. However, other pairs of ormolu mounted *cigognes* are recorded in sales after Madame de Pompadour's death, and an anonymous sale on 10 February 1773 (actually the property of La Reynière, Donjeu, the marquis de Chevigné) lists *'66. Une paire de Girandoles à trois branches dorées & supportées par des Cicognes d'ancienne porcelain blanche.'* Additionally, the sale of Jullienne 20 March-22 May 1767 cites '1575. *Deux petites Cigognes, d'ancien & tres beau blanc de japon, garnies de pieds à gaudron de bronze'*.

The candelabra are next recorded in 1936 in the Parisian *hôtel* overlooking the Champ-de-Mars of Madame and Colonel Balsan, where they were photographed in the dining room. Consuelo Balsan (d. 1964) was a member of the prominent and enormously wealthy American Vanderbilt family. Her marriage to Charles Spencer-Churchill, 9th Duke of Marlborough, became an international symbol of the socially advantageous but loveless marriages common during the Gilded Age. In 1921, she divorced the 9th Duke and remarried later that year Lt. Col. Jacques Balsan, a French record-breaking pioneer balloon, aircraft, and hydroplane pilot who once worked with the Wright Brothers.

The sale catalogues and inventories of Parisian nobility and significant *marchands-merciers* of the 1750s-1770s illustrate the popularity of oriental porcelain figures, specifically animals and birds, often ormolu-mounted. While the most prevalent figures are cats, monkeys, and deer, some of the more highly prized are cockerels and birds of prey such as eagles and sparrow hawks. Cranes (l*es grues*), herons (*les hérons*) and storks (*les cigognes*) are much rarer particularly when ormolu-mounted as candelabra, and are thus especially treasured. Two ormolu-mounted *cigognes* are listed in the Julliot sale, in November 1777, *'259. Une cygogne, de genre piquant, d'un excellent blanc foncé…* [with] *un léger pied de bronze doré'*, and *'397. Une cigogne, fond blanc foncé… sur un pied octogone, à godrons & à huit boules de bronze doré.'* while a second pair is listed in the aforementioned de Jullienne sale, '*1446. Deux Cigognes, d'ancien Chine, blanc foncé, sur pieds à gaudron de bronze'*. The original Chinese *blanc de Chine* vessel and lid in the form of a crane by a tree trunk from Dehua, Fujian province are recorded in various collections as the Victoria & Albert Museum and Her Majesty the Queen (inv. RCIN 58857. a-b).

This exceptional pair of Chinese *blanc de chine* porcelain-mounted candelabra are important not only for the models of storks (*cigognes*), but also for the inventiveness of their naturalistic gilt-bronze mounts, which skilfully and organically wrap around the birds, displaying the virtuosity of the *bronzier*. Whilst several examples of gilt-bronze mounted swans and cockerels are recorded, *blanc de Chine* storks are extremely rare.



39

PAIRE DE FAUTEUILS À LA REINE ET À CHÂSSIS EN BOIS DORÉ D'ÉPOQUE LOUIS XV, ESTAMPILLE DE NICOLAS HEURTAUT, VERS 1755

A PAIR OF LOUIS XV GILTWOOD FAUTEUILS À LA REINE BY NICOLAS HEURTAUT, CIRCA 1755

on cabriole legs ending in scroll feet, the frames richly carved with floral scrolls and acanthus leaves, the apron centred by a *rocaille* shell, upholstered *à châssis;* one stamped *N.HEURTAUT*
height 42 in.; width 27½ in.; depth 30 in.; 107 cm; 70 cm; 76 cm.

(2)

PROVENANCE
Peut-être Étienne François, Marquis de Stainville, Duc de Choiseul (1719-1785);
Probablement donné par Louis XV à Marie-Marguerite-Adélaïde de Bullioud, comtesse de Séran;
Par descendance au Château de la Tour, Normandie, jusqu'à sa vente au début du 20ème siècle;
Marcel Bissey, Paris;
Simon I. Patiño (1860-1947);
Par descendance à Jorge et Graziella Patiño de Ortiz Linares, Hôtel Blumenthal, 31 Avenue Foch, Paris;
M. Leven, Paris 1968;
Collection privée européenne, vente Christie's Londres, 10 juillet 2014, lot 12.

LITERATURE
C. Fregnac *et al.*, *Les Ébénistes Français du XVIIIe Siècle*, Paris 1963, p. 122.
B. Pallot, *The Art of the Chair in Eighteenth-Century France*, Paris 1989, p.248-9.

300 000-500 000 €

307 000-515 000 US$

Nicolas Heurtaut (1720–1771), *reçu maître* in 1753

A masterpiece of Louis XV woodcarving, this pair of *fauteuils* is part of a larger suite comprising a total of eight armchairs, a *canapé d'alcôve*, a pair of *canapés en coin de feu* and a *lit à la Polonaise*, that represents one of the most accomplished productions of 18th-century French *menuiserie*. Both the bed and six of the the armchairs are now in the Musée National du Château de Versailles, leaving this pair as the only remaining in private hands.

The Crozat-Choiseul Connection

It has been suggested this suite may have originally been in the collection of the powerful minister and art patron the Duc de Choiseul, based on a 1767 portrait by Michel Van Loo of his wife Louise-Honorine Crozat du Châtel and their adopted son (sold Marc Ferri, Drouot, Paris, 9 December 1997, lot 18) in which the Duchess is seated in a giltwood armchair of extremely similar if not identical design to the offered pair. Choiseul possessed an important collection of master paintings, housed in the Hôtel Crozat in the Rue de Richelieu that his wife had inherited from her great uncle Pierre Crozat, the wealthy financier and one of the greatest art collectors of the century. The hôtel's sumptuous interiors were recorded in the celebrated gold snuffbox decorated with miniatures by Louis-Nicolas Van Blarenberghe, one of which depicts the Duke's bedroom with a giltwood *lit à la Polonaise* and several *fauteuils* which could theoretically correspond to the Séran suite, though the minute scale renders them too abstract to enable precise identification. The snuffbox images do however reveal a series of rooms decorated in a highly sophisticated rococo taste that indicate the Duke did possess works in this style of the highest calibre.

Following his fall from grace in 1770 the Duke was exiled to his country property in the Château de Chanteloup near Tours and was forced to sell some of his paintings in 1772. He is also believed to have sold some of his furniture in several auctions with unpublished catalogues, where the King's *Garde-meuble* acquired some pieces for the Royal Household (see P.-F. Dayot, 'A public view of a private space: the bedroom of the duc de Choiseul in Paris,' *Waddesdon Miscellana*, vol. I, 2009).

The Comtesse de Séran

Daughter of a page to the Duc d'Orléans and married to an impoverished Norman nobleman, the comte Louis François Anne de Séran, Marie-Marguerite-Adélaïde de Bullioud was described by the *Encyclopédiste* and chronicler Jean-François Marmontel as '*belle comme l'Amour*'. She entered the circle of the Marquis de Marigny, Madame de Pompadour's brother, and in 1760 the King granted her a position with the Duchesse de Chartres by the King on condition of paying him Sunday visits in his *petits apartments.* Following the death of Madame de Pompadour in 1764 she became the King's favourite, and possibly his mistress - though in her own words, relayed by Marmontel, '*Elle annonça donc à tous qu'elle sera l'amie du roi, et qu'elle ne sera rien de plus*'. Whatever the exact nature of their relationship, the King presented the Comtesse with a *hôtel particulier* in the Rue de l'Oratoire, presumably furnished. After Louis XV's death she sold the property and withdrew from Paris, though she subsequently became Mistress of the Robes to Louis XVI's



younger sister Madame Elisabeth and divided her time between Versailles and the Château de la Tour near Saint-Pierre-Canivet in the Calvados between 1769 and 1775. The Heurtaut suite could well have been supplied to the Parisian residence and subsequently transferred to the country, if not originally sent directly to Normandy.

Nicolas Heurtaut

Nicolas Heurtaut is widely regarded as one of the most important *menuisiers en sièges* of the mid-18th century, on a par with preeminent chair makers including Foliot and Tilliard. Born into a family of joiners and woodcarvers, he initially trained as a sculptor and was admitted into the Académie de Saint Luc in 1742, not becoming master in the guild of *menuisiers* until 1753. This unusual background is reflected in his distinctive sculptural style, characterized by an emphasis on symmetry and reliance on sinuous lines and selectively chosen mouldings and decorative elements carved in high relief to achieve an aesthetic effect, and eschewing an excess of surface ornamentation. Heurtaut was a leading proponent of what has been called the *rocaille symétrisé classicisant* of the late rococo/ early transitional era, a taste championed by the architect Pierre Contant d'Ivry (1698–1777).

The Séran suite likely dates from the mid-1750s, when Heurtaut's creative skill was at its apogee, and is similar in scale and decoration to a small group of important surviving works produced at the same period. These include a giltwood fauteuil from the Comte d'Artois' Paris residence the Palais du Temple, sold Sotheby's Paris 16 December 2004, lot 146 (1,352,000 EUR), and four related giltwood fauteuils supplied to the Archbishop of Poitiers, Monseigneur Saint-Aulaire (now in the Louvre, ill. G.B. Pallot, *Le Mobilier du musée du Louvre*, Vol.II, Paris 1993, n.23 p.80-83) accompanied by a set of six similarly carved blue-painted fauteuils and a monumental *canapé à confidents mobiles* (private collection, exhibited Musée National du Château de Versailles, *18e aux Sources du Design*, 2014, n.24).

All these examples employ the same serpentine side rails and pronounced moulded edges running along the entire frame, as well as incorporating prominently carved shells on the central front seat and/or crest rails. The shells on each group all differ slightly, however, and it is a tribute to Heurtaut's talent that he varied his designs for each client and appears never to have supplied the exact same model twice.





PORTRAIT DE MARIE HENRIETTE DE POLASTRON, COMTESSE D'ANDLAU (V. 1716-1792)

JEAN-MARC NATTIER

Paris 1685 - 1766

Portrait of Marie Henriette de Polastron, comtesse d'Andlau (c. 1716-1792)

signé et daté en bas à droite Nattier: p.x. / 1743.
huile sur toile

signed and dated lower right *Nattier: p.x. / 1743.*
oil on canvas
31⅞ in. by 25⅝ in. 81,1 cm by 65,1 cm

PROVENANCE
Baron de Lopez-Tarragoya
Sa vente, Christie's Londres, 29 juin 1973, lot 88
Collection du Dr. Gustav Rau (1922-2002)
Sotheby's Londres, 9 juillet 2008, lot 79
Où acquis par l'actuel propriétaire

LITERATURE
Comte de Reiset, *Modes et usages au temps de Marie-Antoinette, livre-journal de Madame Eloffe, marchande de modes, couturière lingère ordinaire de la reine et des dames de sa cour*, Paris 1885, tome I, p. 127
Connaissance des Arts, May 1964, no. 147, p. 111, fig. 21
X. Salmon, *Jean-Marc Nattier*, exhibition catalogue, Paris 1999, p. 28 and 304, fig. 27 (as location unknown)

Despite the fact that in 1717 he was received (*reçu*) into the Académie Royale as a history painter Nattier chose to establish an independent practice as a portrait painter, and by the mid-century he had become the pre-eminent painter of French Court society under Louis XV. Both genres were combined in his finest work, in which he succeeded in modifying conventional portrait types by the introduction of mythological attributes and a vaguely classicizing costume, which justified the chic state of undress of the fashionable sitter.

The beautiful sitter in this portrait was Marie Henriette de Polastron, and this likeness was presumably painted in 1743 at the time of her marriage to François Eleonor, Comte d'Andlau (1710-1763). By this date, Nattier's reputation was at its height. The previous year in 1742 he had painted the King's daughter Henriette (1727-1759) in the guise of Flora (inv. no. MV 3818), and three years later painted her sister Adélaïde (1732-1800) in the guise of the goddess Diana (inv. no. MV 3805). These portraits were intended for the private apartments of their mother, Maria Leczynska, at Versailles, and they remain in the Château today. In 1746 at Fontainebleau he was commissioned by the King to paint his newly ennobled mistress, Madame de Pompadour as Diana the huntress (Sotheby's London, 10 July 2003, lot 52, and now also at Versailles, inv. no. MV 9042). The half-length format employed in the present canvas was used to great effect by Nattier, whose skills as a colourist allowed him to enhance the natural beauty of his sitters with pastel shades of costume – here a delightful symphony of blues, pinks and creams - set against landscapes and clear blue skies. Other portraits in this vein and of this date include those of *Madame Elisabeth de Rouvray de Saint Simon* (1739, Private Collection) and *The Comtesse de Ranes* (1742, New York art market; see X. Salmon *op. cit.*, p. 28, figs. 25 and 26).

Although further commissions from the Court and the royal family followed, by the late 1750s the repetitive formula engendered by his great success had deprived Nattier's work of its fashionable appeal, and he was replaced at court by the next generation of painters such as Maurice Quentin de la Tour (1704-1788), who espoused a more naturalistic style.

120 000-180 000 €

123 000-185 000 US$





41

GROUPE DE QUATORZE FLAMBEAUX EN ARGENT PAR LOUIS LENHENDRICK, PARIS, 1747 - 1764

A GROUP OF FOURTEEN MATCHING FRENCH SILVER CANDLESTICKS, LOUIS LENHENDRICK, PARIS, 1747-1764

de forme balustre, sur base ronde chantournée, le bord mouluré, ciselé et appliqué de coquilles alternant avec des volutes, les fûts moulurés et ciselés de guirlandes florales et de feuillages, certains gravés de monogrammes

each candlestick baluster-shaped, on shaped circular base, with moulded borders chased and applied at intervals with shells and scrolls, the stems cast and chased with floral swags and foliage, vase-shaped sockets, each with shaped circular detachable nozzles with scrolls and moulded borders, some engraved with monograms
(i) A pair, 1747-1748, each marked under base and inside socket, the sockets further marked with décharge of Antoine Leschaudel
(ii) A pair, 1750-1751, each marked under base and inside socket, the sockets further marked with discharge of Julien Berthe
(iii) Two, 1753-1754, one engraved with script initials IDP, each marked under base and inside socket, the sockets further marked with décharge of Julien Berthe
(iv) A pair, 1753-1754, engraved with initials 'JD', each marked under base and inside socket, the sockets further marked with décharge of Jean-Baptiste Fouache
(v) Two, 1754-1755 and 1763-1764, one engraved with a coat-of-arms, each marked under base and inside socket, the sockets further marked with décharge of Julien Berthe
(vi) Two, 1755-1756 and 1761-1762, each marked under base and inside socket, the first with sockets further marked with décharge of Julien Berthe, the second with décharge of Éloi Brichard and Étienne Somfoye
(vii) Two, 1761-1762, one engraved with initials 'IDP', each marked under base and inside socket, the sockets further marked with décharge of Éloi Brichard and Étienne Somfoye
Approx. height of each: 10⅝in ; weight: 405.2 oz ; 27 cm ; 11 490 gr.

PROVENANCE
Ce remarquable groupe de flambeaux, peut-être le plus beau modèle de flambeaux français du XVIIIe siècle, a été réuni par M. Riahi sur plusieurs décennies. Il a ainsi pu assembler quatorze paires de flambeaux, maintenant séparées en deux lots dans cette vente.

(i) Me Picard, Paris, 1er avril 1992, lot 143
(iii) Christie's Genève, 1 décembre 1982, lot 130
(v) Me Martin, Versailles, 20 novembre 1975, lot 17
(xii) Sotheby's Genève, 8 mai 1989, lot 128 (un)
Christie's Londres, 6 décembre 2012, lot 46 (en groupe)

Louis Lenhendrick, one of the most important Parisian silversmiths of the 18th century, became a master on 17 May 1747. He was endorsed by Thomas Germain, himself known as 'the king of silversmiths and the silversmith of kings', to whom Lenhendrick had been apprenticed since 1738. The earliest of the pairs offered here dates from 1747-1748, the year Lenhendrick became a master, and testifies to the skills he was learning in the Germain workshop.

A drawing of this candlestick can be seen the Hermitage collections, St Petersburg, formerly in the Beurdeley and Baron Stieglitz collections; it is illustrated in Christiane Perrin, *François-Thomas Germain, roi des Orfèvres*, 1993, p. 154. This sophisticated pattern was likely elaborated by Lenhendrick, possibly under Germain's supervision. It was produced by the younger silversmith for more than two decades, reflecting its continuing popularity. A "flambeau Lehendrick" was among the models listed in the workshop of François-Thomas Germain in 1765, showing his strong association with what was probably this design.

Lenhendrick produced this type of candlestick in three sizes (25.5, 27.5 and 29.5 cm high). Only one pair of the smallest size seems to be known and five pairs of the largest. From the medium size, an impressive 47 pairs are recorded. Lenhendrick supplied this model (largest size) to François-Thomas Germain in 1754-1755 (Musée des Arts Décoratifs, Paris) and in 1756-1757 (Museu de Arte Antigua, Lisbon), where one candlestick is stamped with both Lenhendrick and Germain marks. On the younger Germain's bankruptcy in 1765, Lenhendrick was then one of the silversmith's creditors for "*travail fourni*" (see Henry Nocq, *le Poinçon de Paris*, 1928, vol. 3, p. 104, which also illustrates this model of candlestick).

Lehendrick additionally supplied examples of the larger size to Guillaume Jacob in 1757-1758 (Museu de Arte Antigua). Other silversmiths repeated the model, such as Pierre-Bernard Durant in Marseille in 1759 and Jacques-Charles Mongenot in Paris as late as 1775.

In 1777 and 1778, Lenhendrick became *Deuxième Grand-Garde* then *Premier Grand-Garde* of the Goldsmiths Guild. He died on 24 May 1783, in a house on the Pont Notre Dame, leaving – as noted by Nocq - "*12 cuillères, 12 fourchettes, 1 cuillère à soupe, 1 gobelet en timbale, un pot à eau, pesant cinq marcs*" (12 spoons, 12 forks, 1 soup ladle, 1 beaker, a water-jug), but no candlesticks.

250 000-500 000 €

307 000-515 000 US$



42

GROUPE DE QUATORZE FLAMBEAUX EN ARGENT PAR LOUIS LENHENDRICK, PARIS, 1749 - 1771

A GROUP OF FOURTEEN FRENCH SILVER CANDLESTICKS, LOUIS LENHENDRICK, PARIS, 1749-1771

balustre, sur base ronde, avec bordure moulurée, ciselée et appliquée par intervalles de coquilles et de volutes, les fûts moulurés et ciselés de guirlandes florales et de feuillages, gravés d'armoiries et cimiers différents

each baluster-shaped, on shaped circular bases, with moulded borders chased and applied at intervals with shells and scrolls, the stems cast and chased with floral swags and foliage, the vase-shaped sockets each with shaped circular detachable nozzles with scrolls and moulded borders, engraved with differents crest and coat-of-arms
(i) A pair, 1749-1750, engraved with a crest, each marked under base and inside socket, the sockets further marked with décharge of Antoine Leschaudel
(ii) A pair, 1750-1751, engraved with a crest below a bishop's mitre, each marked under base and inside socket, the sockets further marked with décharge of Antoine Leschaudel
(iii) A pair, 1752-1753, engraved with a coat-of-arms with marquis' coronet above, each marked under base and inside socket, the sockets further marked with discharge of Julien Berthe
(iv) A pair, 1753-1754, engraved with two coats-of-arms accolé, each marked under base and inside socket, the sockets further marked with décharge of Julien Berthe
(v) A pair, 1754-1755, each stamped with an owl, each marked under base and inside socket, the sockets further marked with discharge mark of Julien Berthe
(vi) Two, 1766 and 1768, engraved with a coat-of-arms, each marked under base and inside socket, the sockets marked with discharge mark of Jean-Jacques Prévost
(vii) A pair, 1770-1771, engraved with a coat-of-arms, each marked under base and inside socket, the sockets marked with discharge mark of Julien Alaterre
Approx. height of each: 10⅝in ; weight: 540.7 oz ; 27 cm ; 15 330 gr.

PROVENANCE
Ce remarquable groupe de flambeaux a été réuni par M. Riahi sur plusieurs décennies.
(ii) Vente anonyme : Me Anaf, Lyon, 7 février 1997, lot 11.
(v) Vente anonyme : Me Martin, hôtel des Chevau-Légers, Versailles, 20 novembre 1975, lot 17.
(vii) Vente anonyme : Sotheby's, Genève, 8 mai 1989, lot 128 (un).
(xiv) Vente anonyme : Ader-Picard-Tajan, hôtel Drouot, Paris, 29 avril 1987, lot 157.

Christie's Londres, 6 décembre 2012, Chefs-d'œuvre Ancienne Collection de Monsieur et Madame Riahi, lot 46 (en groupe).

250 000-500 000 €

256 000-515 000 US$



43

TAPISSERIE DE LA MANUFACTURE ROYALE DES GOBELINS D'ÉPOQUE LOUIS XV, VERS 1730, DOMINIQUE DE LA CROIX OR JEAN DE LA FRAYE, D'APRÈS UN DESSIN DE GUY-LOUIS VERNANSAL, PAVILLON AND CLAUDE III AUDRAN

A CHANCELLERIE PORTIERE TAPESTRY, GOBELINS MANUFACTORY, PARIS, LOUIS XV, CIRCA 1730, LOW-WARP LOOM WORKSHOP, UNDER THE DIRECTION OF ETIENNE-CLAUDE LE BLOND (1700-11751), AFTER CARTOONS BY GUY-LOUIS VERNANSAL (1648-1729), PAVILLON (1690-1712) AND CLAUDE III AUDRAN (1658-1734), WITH BORDER DESIGN BY AUDRAN III CIRCA 1720

wool, silk; centred by the Royal Arms of France and Navarre and the collars of the Orders of Saint-Michel and Saint-Esprit above the casket with the Royal seals, beneath a lambrequined canopy suspending an ermine cloak, supported by winged youths, above the all-seeing eye of Justice and flanked by female figures emblematic of Justice and Prudence, on a fleur-de-lys ground, the corners with the Arms of Chauvelin des Grosbois et de Beauregard, the lower border centred by a cartouche bearing interlaced 'Cs', each border with pairs of putti emblematic of Justice and Mercy, Reward and Punishment, interspersed with crossed sceptres, shells and acanthus foliage, the lower and upper borders with a rose-trellis ground; (minor restorations)
approx. 138½in. x 170⅞in.; 352 x 434 cm.

PROVENANCE

Offerte par Louis XV à Germain Louis Chauvelin, marquis de Grosbois (1685-1762), Garde des Sceaux de France de 1727-36;
Collection Bensimon, Paris;
Hôtel Drouot (Mes Couturier & Nicolay), Paris, 18-19 novembre 1981, lot 164;
Son Excellence Ilhamy Hussein Pacha;
Ader Tajan, Monaco, 14 mars 1993, lot 204;
Collection de M. et Mme Riahi;
Christie's Londres, 6 décembre 2012, lot 13.

LITERATURE

D. Langeois, et al., *Quelques Chefs d'Oeuvres de la Collection Djahanguir Riahi*, Mullen Books, 1999, pp. 76-77.
C. Bremer-David, *French Tapestries & Textiles in the J. Paul Getty Museum*, 1997, pp. 32-33.
E. Standen, *European Post-Medieval Tapestries and Related Hangings at The Metropolitan Museum of Art*, The Metropolitan Museum of Art, New York, 1985, I, p. 362.
H. Göbel, *Die Wandteppiche in ihre Manufakturen in Frankreich, Italien, Spanien und Portugal*, Schmidt & Günther, 1928, I, p. 173.
M. Fenaille, *Etat Général des Tapisseries de la Manufacture des Gobelins*, 1904, III, p. 139.

150 000-250 000 €

154 000-256 000 US$

This exceptional and vividly-coloured Chancellerie tapestry, with Royal coat-of-arms prominent to the centre to enhance the exalted status of its owner and show his allegiance to the Crown, is one of the most beautiful examples of this celebrated type, and is in an extraordinary state of preservation.

Germain-Louis Chauvelin (1685-1762), from a family of lawyers and the son of Louis III Chauvelin, intendant in the Franche-Comté and in Picardie, had a rapid ascent in his legal career and became *conseilleur* to the *Grand Conseil* as well as *grand rapporteur et correcteur des lettres de chancellerie* in 1706. In 1711 he became *maître des requêtes* and in 1718 he rose to the top of the judicial hierarchy by buying a post as *président à mortier*. In the same year he married the wealthy heiress Anne Cahouet de Beauvais. He rose as a close ally of Cardinal de Fleury and when the latter became Prime Minister in 1726, he appointed Chauvelin Garde des Sceaux on 17 August 1727. However, he had to share his position with Henri-François d'Aguesseau, who retained the post of *chancelier*, but Chauvelin was able to remain in charge of the affairs of the Librairie as well as the presidency of the



Seal which afforded him access to enormous incomes. He purchased the château de Grosbois in 1731 and became *seigneur engagiste* of the château de Brie-Comte-Robert. Chauvelin was hostile to Austria and took a position against Fleury's policy in the Polish succession discussions and thus fell from favour after the Treaty of Vienna in 1736. He was exiled from Paris and stripped of all of his political positions. He was only able to return to Paris in 1746, where he remained out of political life until his death in 1762.

The first chancellor to receive a series of tapestries of this type as a gift from the King was Michel Le Tellier. Although two examples of this first set of ten tapestries survive, the designer remains unknown. One version is at the Musée Nissim de Camondo in Paris (N. Gasc and G. Mabille, The Nissim de Camondo Museum, Paris, 1997, p. 94) and only preserves the original central section while the borders were altered and now bear the arms of chancellor d'Argenson (d. 1721), while the other with original borders was sold in Paris, 25 May 1892, lot 8. The second set of chancellery tapestries given to Louis Boucherat (d. 1699) in 1686 was exceptionally executed in the Royal Beauvais Workshops under Philip Béhagle (d. 1705) and was designed by François Bonnemer (d. 1689) while the borders were executed by Jean Le Moyne (d. 1713) (F. Joubert, A. Lefébure and P.F. Bertrand, Histoire de la Tapisserie, Paris, 1995, p. 169). Two examples remain in the Mobilier National in Paris; another, from the property of François Guérault, was sold in Paris, 21- 22 March 1935, lot 39; and probably another anonymously, Christie's New York, 21 April 1979, lot 187.

The general design of the subsequent weavings remained similar, but while the coffer for the seals had in the earlier versions been situated along the lower edge of the tapestries, it was now placed more centrally on a pedestal decorated with the eye of Justice. The renewed design, to which the Riahi tapestry belongs, was created by Guy-Louis Vernansal (d. 1729), who drew the figures, Pavillon (active until 1712), who drew the coats-of-arms, and Claude III Audran (d. 1734), who appears to have created the rest, in 1700 and 1701.

The first weaving to these designs was executed for Louis Phélypeaux, comte de Pontchartrain (d.1727) who was chancellor between 1699 and 1714. A document of 1701 lists a payment of 3,200 livres to Le Febvre for his work on the set of nine tapestries executed on the low looms during 2 January and 28 August. One panel from this set was at Luton Hoo, Bedfordshire and the only other panel of the nine from this set known to survive was in the collection of The Earl of Iveagh, Elveden Hall, who bought it in Paris in 1902 (sold Christie's house sale, 22 May 1984, lot 1777). The following sets were woven for Chancelier Voysin in 1714, Chancelier d'Aguesseau in 1718-19, Chancelier d'Argesson in 1719-21, Chancelier d'Armenonville in 1722-24, and subsequently five large panels, two portières, two trumeaux and a single piece to Garde des Sceaux Chauvelin between 1729 and 1730. They were supplied to Chauvelin on 5 January 1730 and cost a total of 18,072 livres. Of those ten panels, one portière is at the J. Paul Getty Museum, Los Angeles, another portière at The Metropolitan Museum of Art, New York, a wide version is in a private collection in France and another is in the château de Menthon. Two other panels, one wider than the offered lot and the other an unrecorded third portière, were reported stolen from Georges Wildenstein during the Second World War (C. Bremer-David, French *Tapestries & Textiles in the J. Paul Getty Museum*, Los Angeles, 1997, pp. 28-33).

For comprehensive discussion of the tapestry series see, Clarissa Bremer-David, *French Tapestries and Textiles in the J. Paul Getty Museum,* Los Angeles, 1997, pp.28-39, figs.4.6 and 4.7.

For a comparable Chancellerie tapestry with the same border, sold at auction, see Sotheby's, The Alberto Bruno Tedeschi Collection, London, 21 March 2007, lot 26.





44

PAIRE DE VASES POTS-POURRIS EN PORCELAINE DE CHINE CÉLADON CRAQUELÉ ET BRONZE DORÉ, LA PORCELAINE D'ÉPOQUE KANGXI (1662-1722),

A PAIR OF GILT-BRONZE MOUNTED CELADON PORCELAIN POT-POURRI VASES, THE PORCELAIN KANGXI PERIOD (1662-1722), THE MOUNTS LOUIS XV, CIRCA 1745–1749

la monture d'époque Louis XV, vers 1745-1749 marquée au C couronné

with the crowned C *poinçon*, one struck five times, the other four times, each formed of two bowls with crackle glaze, the dished lid with upward scrolling pierced finial, finely cast with acanthus, berried foliage and flowerheads, the pierced rim cast with acanthus below guilloche, alternately chased and burnished, centered by flowerheads and foliage, with scrolled handles, with conforming foliate decoration joining down to the base, on pierced and finely cast base with acanthus, rockwork and flowerheads
;height 16½in.; width 15¾in.; depth 11¾in.; 42 cm; 40 cm; 30 cm.
(2)

PROVENANCE
Presque certainement acquis par George Byng, M.P. Wrotham Park, Hertfordshire, vers 1820 puis par descendance à Julian Byng; Christie's Londres, 10 décembre 1992, lot 213.

LITERATURE
G. de Bellaigue, *The James A. de Rothschild Collection at Waddesdon Manor,* Fribourg 1974
L. Scheurleer, *Chinesishes und Japonishes Porzellan in Europaischen Fassungen*, Wurzburg 1980
G. Wilson, *Mounted Oriental Porcelain in the J. Paul Getty Museum*, Los Angeles 1999
K. Smentek, *Rococo exotic: French mounted Porcelains and the Allure of the East,* New York 2007

200 000-300 000 €

205 000-307 000 US$



It is conceivable that these exuberant pot-pourri vases were supplied by Edward Holmes Baldock (d.1845) as they correspond directly to the Louis XV taste he so successfully promoted. It is interesting to note, therefore, that in the sale of E.H. Baldock Junior's 'Old French Decorative Objects' at Christie's 30 June 1905, the majority of which had been inherited from his father, the description of lot 105 reads *'A PAIR OF BOWLS AND COVERS OF CHINESE CELADON CRACKLE; each most elaborately mounted with composition of scrollwork, groups of fruit and flowers, of or-molu; cast and finely chased in the manner of Caffieri 15in. high'*.

A pot-pourri vase with very similar mounts but with bowls of slightly different form in the J. Paul Getty museum is illustrated in A. Sassoon and G. Wilson, *A Handbook of the Collection of the J. Paul Getty Museum*, Malibu 1986, no 194.

A similar pair acquired by Baron Edmond de Rothschild at Waddesdon is illustrated in R.J. Charleston and J. Ayers, *The James A. de Rothschild Collection at Waddesdon Manor, Meissen and other European Porcelain*, Fribourg, 1971, p. 264-265, no. 85.

It has been suggested that these mounts were all made in the same *fondeur-ciseleur's* atelier (F.J.B. Watson and G. Wilson, *Mounted Oriental Porcelain in the J. Paul Getty Museum*, Malibu 1982, p.54). The other known examples of this model all appear to be stamped on each individual piece of ormolu and some are stamped on only a few pieces, which might indicate that they were first made after the repeal of the tax in 1749 but largely using mounts made within the period of the tax. At this date Lazare Duvaux supplied such pot-pourris, for example, *'Deux Pots pourris celadon, montes en bronze dore d'or moulu, 288 livres'* for the Comtesse de Bentheim on 15 December 1756.

This pair is related to two other pairs whose differences except the crackle celadon concern the finial:

- a pair from a private collection sold Christie's Monaco, 5 December 1992, lot 93; with a fruit finial

- a pair previously in the Jacques Balsan collection, sold Sotheby's Paris, 9 April 2008, lot 98 ; with a coral and shell finial.

A pair of gilt-bronze mounted dark blue Chinese porcelain jars now at the Frick Collection in New York has comparable rococo mounts with a similar but unpierced frieze between the body and the cover.




Les vases dans la collection Melchior de Vogüé, archive privée

45

PAIRE DE VASES BALUSTRES EN PORCELAINE DE CHINE AUBERGINE DU XVIIIE SIÈCLE ET MONTURE DE BRONZE DORÉ, FIN DE L'ÉPOQUE LOUIS XV, VERS 1765, ATTRIBUÉE À JEAN-CLAUDE CHAMBELLAN DUPLESSIS

A PAIR OF GILT-BRONZE MOUNTED CHINESE AUBERGINE-GLAZED PORCELAIN VASES, THE PORCELAIN 18TH CENTURY, THE MOUNTS LATE LOUIS XV, CIRCA 1765, ATTRIBUTED TO JEAN-CLAUDE CHAMBELLAN DUPLESSIS

of ovoid form with handles in stylised archaic *kui* dragon, the upper mounts with acanthus foliage and scrolling handles, with bell flowers on two sides, the base with a pierced rocaille base
height 13¾in.; width 5½in.; 34 cm; 14 cm.

(2)

PROVENANCE
Très certainement Jean-Baptiste de Machault d'Arnouville (1701-1794), *Contrôleur Général des Finances, Garde des Sceaux, Secrétaire d'Etat à la Marine* puis par descendance Charles-Henri-Louis de Machault d'Arnouville (1747-1830), *Maréchal de Camp,* qui épousa en 1773 Angélique de Baussen et acquit le château de Thoiry;
Puis par descendance certainement Henriette de Machault d'Arnouville (1808-1864) qui épousa en 1826 Léonce Melchior, Marquis de Vogüé (1805-1877), hôtel de Vogüé, rue Fabert à Paris;
Collection privée;
Christie's Londres, *Taste of the Royal Court*, 9 juillet 2015, lot 22.

These rare and beautiful vases have a fascinating history that offers a tantalising link to one of the most fabled collections of the 18th century, that of Jean-Baptiste de Machault d'Arnouville (1701-1794), at one time one of the most powerful men at the court of Louis XV and a close confidante of Madame de Pompadour. The porcelain bodies feature a striking and unusual purple glaze usually only used for pictorial details such as clothing by Chinese potters, while the sumptuous rocaille mounts can be attributed to Jean-Claude Chambellan Duplessis, one of the most innovative and artistic *bronziers* of the period.

Probably those recorded in an inventory of Léonce de Vogüé's collection after his death in 1877, described as *'numéro 21 deux vases de Chines violacés montés'* and also visible in photograph of the Hôtel de Vogüé on rue Fabert.

A similar pair of vases in green celadon was sold in Paris with Thierry de Maigret on 2 November 2011, lot 183 while a closely related pair in pale lavender blue glaze is in the Jones collection at the Victoria & Albert Museum, London (nos. 819A-1882).

60 000-100 000 €

61 500-103 000 US$





46

PAIRE DE LANTERNES EN BRONZE DORÉ D'ÉPOQUE LOUIS XVI, VERS 1775,

A PAIR OF LOUIS XVI GILT-BRONZE FOUR-LIGHT BRACKET WALL-LANTERNS AFTER DESIGNS ATTRIBUTED TO JEAN-CHARLES DELAFOSSE, CIRCA 1775

D'après des dessins attribués à Jean-Charles Delafosse, à quatre bras de lumière

the supports decorated with bold acanthus leaves, pearls and Greek keys centred by a flowerhead, the urn shaped body of the lanterns chiselled with flutes, gadroons, interlaced patterns, garlands and flowerheads height 30¼in.; 77 cm.

(2)

PROVENANCE
Collection de Antenor Patiño;
Palais Galliera, Paris, 9-10 juin 1976, lot 168;
Galerie J. Kugel, Paris, 2015.

200 000-300 000 €

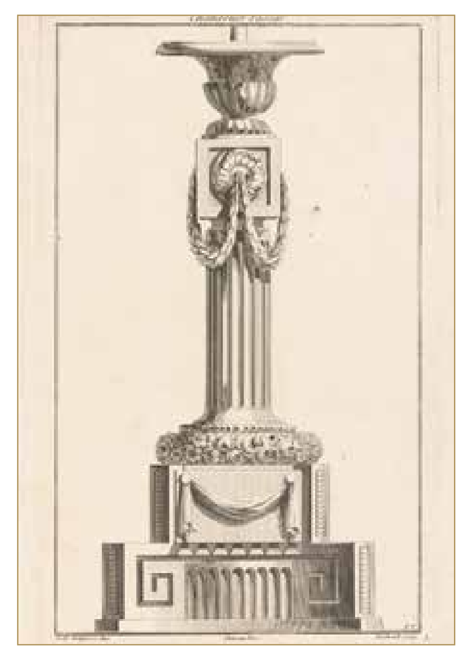
205 000-307 000 US$







Projet de vase, publié par Jacques-François Chéreau, d'après Jean Charles Delafosse, 1771



Projet de flambeau, publié par Jacques-François Chéreau, d'après Jean Charles Delafosse, 1771



Projet de lampe, Jean-Charles de La Fosse (1734-1789), Musée du Louvre, Collection Rothschild © RMN-Grand Palais (musée du Louvre) / Thierry Le Mage

The design of these extraordinary lanterns appears to be inspired by compositions by the designer Jean-Charles Delafosse and reflects the fascinating moment in the French decorative arts when ancient historic forms emulating Antiquity became the latest fashion in the late 18th century.

In opposition to the rococo style identified by curvilinear and asymmetrical designs, this revival of classical standards and motifs led to a dominant concept of grandeur and simplicity. Architects, painters and sculptors adopted a spare and rectilinear style based on ancient architectural ornamentation and so employed basic embellishments such as fluting, the Vitruvian scroll, the Greek key, overlapping coins or the egg and dart frieze, garlands of laurel or acanthus and other floral motifs including paterae and rosettes, as seen with the present lot.

Engravings depicting a multitude of furniture pieces and decorative arts were used extensively throughout the 18th century to diffuse an artist's designs, also enabling other designers and craftsmen to take inspiration from these designs and execute them in their chosen material. Many artists such as Jean-Charles Delafosse, Ennemond Alexandre Petitot, and Jean-François de Neufforge participated to this new mania and in fact excelled at designing innovative forms.

Three drawings, amongst many others by Delafosse, dated from the 1770s manage to perfectly highlight the influence of his oeuvre on the design of these lanterns:
- the drawing for a vase (fig.1) featuring an unusual form much related to the present pair of lanterns,
- the drawing for a *trépied* (stand) with a fluted stem reminiscent of a column and garlands (fig.2)
- the drawing of a globe Earth mounted with side candelabra (fig. 3)
- the drawing for a candlestick with a fluted stem reminiscent of a column, a patera from which issues garlands and terminating with Greek key ornaments.

These totally original forms, essentially geometrical and sometimes architectural, are discernible in the present lot.

See extended note on Sothebys.com

47

TAPISSERIE ROYALE DE LA MANUFACTURE ROYALE DES GOBELINS D'ÉPOQUE LOUIS XV, VERS 1773-1776, D'APRÈS CHARLES COYPEL, ATELIER DE AUDRAN ET COZETTE DON QUICHOTTE CHEZ LES FILLES DE L'HÔTELLERIE TIRÉE DE L'HISTOIRE DE DON QUICHOTTE, SIGNÉE ET DATÉE 1776

A ROYAL LOUIS XV LITERARY TAPESTRY, FROM THE STORY OF DON QUIXOTE, GOBELINS MANUFACTORY, UNDER THE DIRECTION OF MICHEL AUDRAN (1701-1771)

after designs by Charles Antoine Coypel (1694-1752), Jean-Baptiste Belin de Fontenay the Elder (1653-1715) and Claude Audran III (1658-1734), with border designs of 1714-1751, by Jean-Baptiste Belin de Fontenay the Younger (1688-1730) and Alexandre Francois Desportes (1661-1743);
Wool, silk; centred a medallion representing Don Quixote around a table of young girls and framed by the arms of de Machault at the bottom and arms of France at the top, the side parts adorned with flower garlands decorated with monkeys and medallions on a crimson background, the lower part decorated with military trophies, inscribed in the centre 'DON QUIXOTTE AND THE GIRLS OF THE HOTEL AND GIVEN BY THE ROY TO JB MACHAULT GUARD OF THE SEALS OF FRANCE', signed lower right 'AUDRAN 1776'
Veuillez noter que ce lot fait l'objet d'un classement au titre des Monuments Historiques, et est notamment soumis à des restrictions quant à sa circulation.
A cet égard, veuillez-vous référer à la section « Monuments Historiques » dans les Informations importantes destinées aux acheteurs en fin de catalogue.
L'identité et les coordonnées de l'acquéreur seront communiquées au Ministère de la Culture et de la Communication, conformément aux textes applicables.
Please note that this lot is classified as a Historical Monument, and its circulation is subject to particular restrictions.
For further information, please refer to the 'Historical Monuments' section in the Important Information for Buyers at the back of the catalogue.
The buyer's identity and contact details shall be communicated to the French Ministry of Culture and Communication, in accordance with the relevant legislation.
approx. 141¾in. x 210⅝in.; 360 x 535 cm.

PROVENANCE
Offert en 1783 à Jean-Baptiste de Machault d'Arnouville (1701-1794) par le roi Louis XVI;
Ses descendants, par un mariage à la fin du XVIIIe siècle d'une de ses filles avec un comte de Vogüe;
Vente privée chez Christie's Londres, 2007.

LITERATURE
C. Bremmer-David, *French tapestries & textiles in the* J. *Paul Getty Museum,* Los Angeles, 1999, pp. 40-53.
V.Pruchnicki Arnouville, *Le château des Machault au XVIII' siècle*, 2013.
S. de Monicault, "Léonce de Vogüé, un collectionneur de meubles Boulle à la fin du XIXe siècle", 2012, *L'Estampille -L'Objet d'Art*, no. 478 (avril 2012), pp. 80-83.
Robert Cecil, "The Hertford Wallace Collection of Tapestries", *The Burlington Magazine,* no.637 April 1956, pp.116-118.
Robert Cecil, "The Hertford Wallace Collection of Tapestries", *The Burlington Magazine*, no. 660 March 1958 p.101.
Maurice Fenaille, *Etat General des Tapisseries de la Maufacture des Gobelins*, Paris, 1904 IIII pp.219-229.
K.L Selig, "The Battle of the Sheep (Don Quixote, I, Xviii)", *Revista Hispánica Moderna*38, no. 1/2 (1974) pp.64–72.
Edith Standen, "The Memorable Judgement of Sancho Panza, A Gobelins Tapestry", *Metropolitan Museum Journal X*, 1975 p.103.
Edith Standen, *European Post-Medieval Tapestries and Related Hangings in the Metropolitan Museum of Art,* New York, 1985, p.373.
Edith Standen, "Madame de Pompadour's Gobelins Tapestries", *Studies in the History of Art,* vol. 42, 1993, pp.14–33.
Gillian Wilson and Catherine Hess, *Summary Catalogue of European Decorative Arts in the J. Paul Getty Museum*, 2002, p.154.

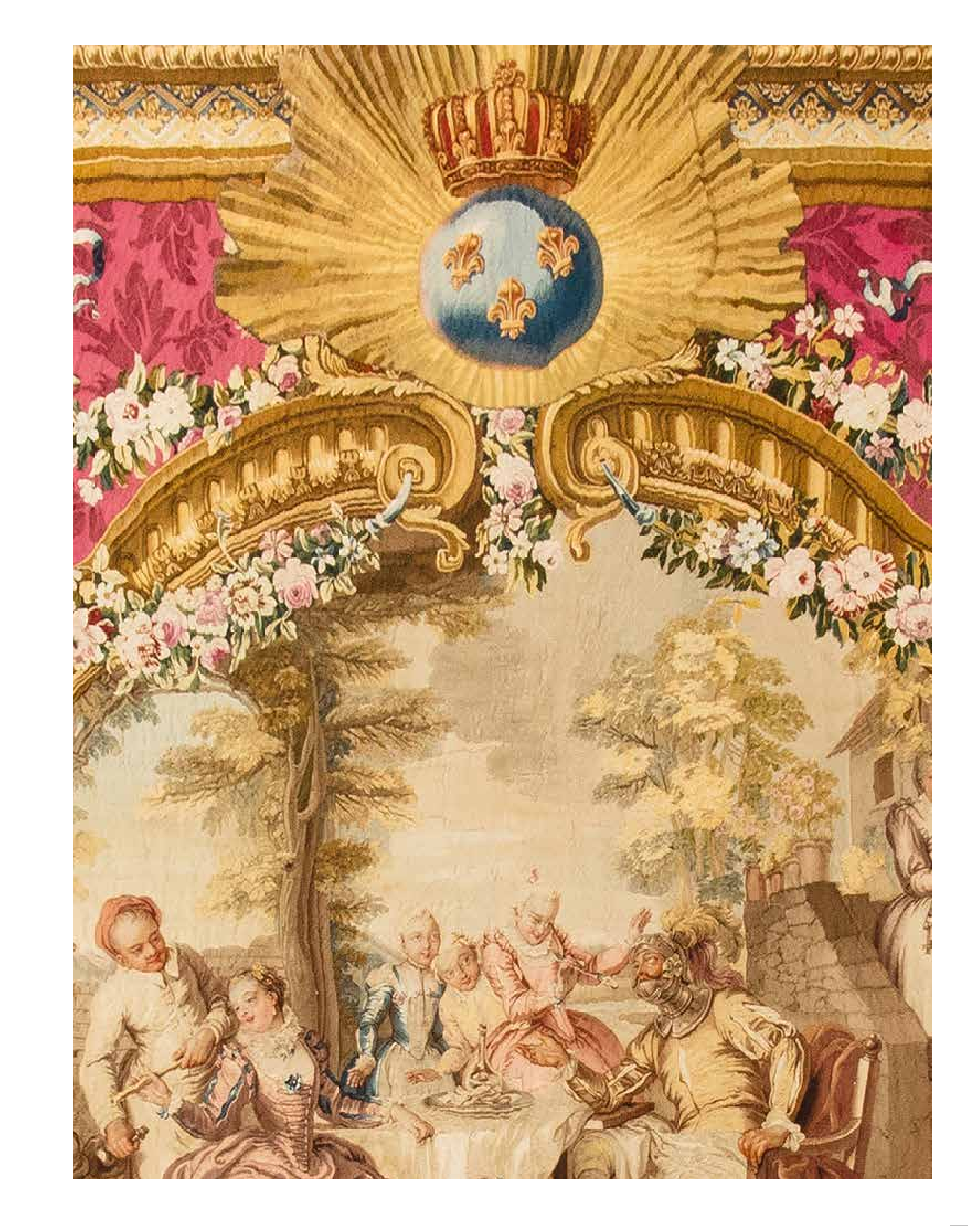
Composed each of six pieces from cartons executed around 1715 by Charles Coypel, Painter of the King, these Hangings of the History of Don Quixote are drawn from the famous literary work by Cervantes. This hanging was designed under the direction of Robert de Cotte (1656 -1735), first architect of the King, director of Gobelins (1699 - 1735) and the Duke of Antin, Superintendent of Buildings of the King (1708 - 1736). It was woven for the first time in 1717 for the Duke of Antin, himself (this tapestry comprising sixteen pieces was sold by Christie's in London, on June 10, 1993, lot 110).

This tapestry marks the beginning of a new Gobelins fashion. With this lively and frivolous subject, we are far from the sobriety of the classic and military themes that were in favor under Louis XIV. An innovative design, the background or surroundings, which appears here for the first time, is treated with the same precision as the scene itself. The tapestry of the story of Don Quixote, very popular throughout the 18th century, would be woven at least nine times, decorated with six different surroundings, between 1717 and 1778.

The present tapestry is part of the eighth hanging with crimson damask background executed by the workshops Audran and Cozette between 1763 and 1787; Don Quixote among the daughters of the inn was started in October 1773 and completed December 30, 1776. The tapestry comes from a hanging granted in 1783 by King Louis XVI to Monsieur de Machaut, Keeper of the Seals under the reign of Louis XV from 1750 to 1757. It was customary for a Gobelins wall hanging to be given to those who had filled the role of Chancellor or Keeper of the Seals. Monsieur de Machault had not received one. His family, therefore, remarked on this to Monsieur d'Angivilliers, Superintendent of the Buildings, who solicited from his Majesty the King Louis XVI to kindly authorise him to deliver this hanging. The king granted this request by his voucher of May 26, 1783. It included Le Bal, Don Quixote and the hotel girls, the Departure of Sancho for the island of Barataria, Don Quixote served by the ladies, the Dorothea, the Sancho meal. In 1784, the manufacturing account of the workshop of Cozette carries the interventions made on this wall hanging to adapt them to the quality of the recipient: "The arms of France replaced the peacock and the weapons of Machault were placed below the table". These tapestries, kept in the family of Monsieur de Machault, carry his weapons: "money with three heads of crows dripping sand Gules".

60 000-100 000 €

61 500-103 000 US$







Dessin pour un vase monté, Anonyme, XVIIIe siècle extrait album Saxe-Teschen conserve au. Metropolitan Museum of Art, New York, inv. 61.680.1.7.

48

GRAND VASE EN PORCELAINE DE CHINE CÉLADON GAUFRÉ ET BRONZE DORÉ, LA PORCELAINE, DYNASTIE MING XIVE SIÈCLE, LA MONTURE D'ÉPOQUE LOUIS XV, VERS 1760-1770 ATTRIBUÉE À JEAN-CLAUDE DUPLESSIS

A GILT-BRONZE MOUNTED CHINESE CELADON PORCELAIN VASE, THE PORCELAIN MING DYNASTY, 14TH CENTURY, THE MOUNTS LOUIS XV, CIRCA 1760-1770, ATTRIBUTED TO JEAN-CLAUDE DUPLESSIS

the body modelled in low relief with a broad band of scrolling peonies, the lower section with vertical ribbing, the neck cast and finely chased with shell ornament and sinuous foliate scrolls rising to a scrolled lip enclosing a shell-pattern hollow containing a detachable cover in the form of a ribbon-tied cluster of acorns and oak leaves; from the neck spring massive bipartite scrolls cast with foliage and pods developing into realistically modelled lion masks, each holding a ring in its mouth; the base of spreading oval form with almost detached bipartite scrolls centered by spreading scallop shells and acanthus enveloping the shaped plinth with key-pattern borders and squared paterae angles
height 30 in.; width 18¼in.; 76,5 cm; 46 cm.

PROVENANCE
Peut-être Albert, duc de Saxe-Teschen;
Collection Charles Stein, vente galerie Georges Petit, Paris, 10-14 mai 1886, lot 279;
Peut-être acquis par le baron Gustave de Rothschild (selon une indication manuscripte dans un catalogue de vente);
Ancienne collection de Hon. Lady Baillie, vente Sotheby's Londres, 13 décembre 1974, lot 137;
Galerie J. Kugel, Paris.

LITERATURE
S. Catelluccio, *Collecting Chinese and Japanese Porcelain in Pre-Revolutionary Paris*, Los Angeles 2013, p. 173, fig. 142.

500 000-1 000 000 €

515 000-1 030 000 US$

This magnificent vase corresponds closely to a drawing (fig.1) that forms part of a large portfolio of drawings of gilt-bronze mounted porcelain and gilt-bronze mounted furniture for Albert, Duke of Saxe-Teschen, and his consort Maria-Christina, a sister of Marie-Antoinette, who were joint governors of the Low Countries from 1780 to 1792 (C. Parker et al., The Metropolitan Museum of Art Bulletin, May, 1960, p. 281 and F.J.B. Watson, The Wrightsman Collection, New York, 1966, vol. I, p. 284). Such drawings were most likely part of sales campaign of 18th century *marchands-merçiers* such as Simon-Philippe Poirier and Dominique Daguerre who sent watercolour drawings of their wares to customers who lived too far away to visit their shop. A portion of these drawings at the MET could thus represent a pictorial inventory of the furnishings of the Sachsen-Teschens palace at Laeken.

The combination of Chinese celadon porcelain with gilt-bronze mounts seemed to be at its most popular in the middle years of the 18th century. The acquisition of fine oriental ceramics with gilt-bronze mounts was an integral component of the most important collections of the 18th century in Paris and indeed Lazare Duvaux's day book records numerous purchases of this porcelain by the leading collectors of the day. For example, the Marquis de Voyer d'Argenson "*achetait surtout chez Duvaux de la porcelaine Céladon garnie de pieds et de montures de bronze doré. Plus souvent, possesseur de pièces de choix, il chargeait Duvaux de les monter. Celui-ci le nuit en rapport avec le célèbre modeleur Duplessis…*" (*Livre-Journal de Lazare Duvaux*, 2 vols. Ed. L. Courajod, Paris 1873, p.XXXIII – "bought primarily from Duvaux celadon porcelain mounted with gilt-bronze mounts. Often, he owned the porcelain and ask Duvaux to mount them. The latter would then be in touch with the famous sculptor Duplessis"). D'Argenson's most ambitious purchase of celadon is recorded in September of 1750 (no.601): *Deux gros vases de porcelain doré d'ormolu 3000l*. The only other purchase of celadon by a contemporary collector of similar value is made by Gaignat in 1754: *Deux urnes de porcelain Céladon, courvertes, montées en bronze doré d'or moulu par Duplessis, 2920l*. Gaignat's celebrated collection was sold after his death in 1768 and the catalogue, compiled by Poirier, contained twelve items of mounted celadon, lots 84-95.

Several examples of this type of mounted vase are recorded and feature approximatively the same dimensions:

-a pair of vases from the collection of Lord Burnham, Hall Barn, Beaconsfield, Buckinghamshire, sold Christie's, 29 September 1969, lot 96; offered again Sotheby's London, 15 June 1990, lot 22, and subsequently Sotheby's, 11 June 1993, lot 8;
-a vase (original mounts, vase replaced) was formerly in the collection of Henriette Bouvier (illustrated in *Collection Henriette Bouvier léguée au Musée Carnavalet*, 1968, no.89), now given to the Musée Carnavelet.
-A second vase was lent by Mme Bouvier to the Musée des Arts Décoratifs Exhibition "L'influence colonial dans le décor de la vie française" (1944), possibly the one later sold at Christie's, London, 3 December 1981, lot 33;
-a vase formerly in the Jaime Ortiz-Patino collection, sold Sotheby's New York, 20 May 1992, lot 9, subsequently in the Karl Lagerfeld collection sold at Christie's Paris, 29 April 2000, lot 350.

Jean-Claude Chambellan Duplessis (1699-1774)

Apart from their olive-green feldspathic glaze and the striking and eye-catching floral decorations, the vase is further enhanced and offset by gilt-bronze mounts of exemplary quality. The exceptional aesthetic unity of the present porcelain and its mounts suggests that the bronzes were designed specifically for this vase and as such, can be attributed to Jean-Claude Chambellan Duplessis.

The multi-talented Duplessis was already an important sculptor, designer, goldsmith, and bronze worker in Italy, before he moved to Paris in about 1740. In France, he continued working as a goldsmith and gilt-bronze founder and was appointed *orfèvre du roi* in 1758.

From about 1748, Duplessis expanded his range of activities and served as artistic director of the Vincennes porcelain manufactory and its successor at Sèvres from 1748 to his death in 1774. He also supervised the work of the throwers and moulders, advised on ground colours, and supplied gilt bronze stands and mounts for the porcelain products. He created the wax models for gilt-bronze mounts for furniture and especially for porcelain objects, in which capacity he appears repeatedly in the day-book of the *marchand-merçier* Lazare Duvaux (as seen in the aforementioned quotation directly connecting Duplessis to the mounts of celadon vase). Amongst Duvaux's clients, he collaborated most closely with work for the Comte d'Argenson and the Duc de Chaulnes.






Albert Kasimir von Sachsen-Teschen (1738-1822), 1777, Anonyme. Huile sur toile. Albertina


Sir Adrian & Lady Baillie

Bronzes by him documented in the 18th century are rare: among the best known examples are the mounts for the Bureau du Roi Louis XV (the corner mounts depicting lions) and a mounted Vincennes vase of flowers commissioned in 1749 by the Dauphine Maria-Josepha (illustrated in Pierre Verlet, *Les bronzes dorés français du XVIIIe siècle,* 1987, p.27, fig. 14). One of the few examples of work in gilt bronze that can be also securely attributed to him is an extraordinary pair of braziers, commissioned as a diplomatic gift to the Turkish Ambassador by Machault d'Arnouville (one of which is now in the Topkapi Museum, Instanbul – illustrated in Pierre Verlet, *Les bronzes dorés français du XVIIIe siècle,* 1987, p.23, fig 9). A garniture with similar mounts also attributed to Duplessis was sold at Sotheby's, Paris, 2 Octobre 2008, lot 37.

The provenance

Favourite child of the Empress Marie-Thérèse of Austria, Archduchess Marie-Christine (1742-1798), Marie-Antoinette's sister, was the only one of the empress's 16 children who was allowed to choose her spouse. In 1766 she married Albert of Saxony (1738-1822) youngest son of Frederick-Auguste II, elector of Saxony and king of Poland. By bestowing the Teschen title on the prince, who was only sixth in line to his father's throne, the empress radically augmented his fortune and propects. Together they lived in the palace of Laeken in Brussels, which was built for the Sachen-Teschens, between 1785 and 1792, during their tenure as governors of the Netherlands. The couple is known to have acquired French furniture and decorative arts.

Unfortunately, not much is known on the life and career of Charles Stein from whom Baron Gustave de Rothschild (1829-1911) possibly bought the vase. A French banker, Baron de Rothschild was the second son of Baron James de Rothschild and Betty von Rothschild. Married to Cécile Anspach from 1859, he was Consul General of Austria-Hungary and a famous collector. His collections were spread among his many residences and châteaux such as the Hôtel de Marigny which he acquired in 1879 and had refurbished until 1883.

Lady Baillie (1899-1974), Olive Cecilia Paget, the celebrated Anglo-American collector and society hostess could have installed this vase either in the lavish interiors of her London townhouse in Lowndes Place or of Leeds Castle, Kent, which she acquired in 1926. In the 1930s, Leeds Castle was one of the great society houses of England, often entertaining members of the British Royal family as well as figures from glamorous world of entertainment such as Douglas Fairbanks, Errol Flynn and James Stewart at lavish parties. Following her death in 1974, many of her contents was sold at Sotheby's, and Leeds Castle was left to the nation in perpetuity.

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TAPISSERIE ROYALE DE LA MANUFACTURE ROYALE DES GOBELINS D'ÉPOQUE LOUIS XV, DE L'ATELIER D'AUDRAN ET DE COZETTE, SIGNÉE ET DATÉE 1772, REPRÉSENTANT LE REPAS DE SANCHO SUR L'ÎLE DE BARATARIA, TIRÉE DE L'HISTOIRE DE DON QUICHOTTE

A ROYAL LOUIS XV LITERARY TAPESTRY, FROM THE STORY OF DON QUIXOTE, GOBELINS MANUFACTORY, UNDER DIRECTION OF MICHEL AUDRAN (1701-1771)

after designs by Charles Antoine Coypel (1694-1752), Jean-Baptiste Belin de Fontenay the Elder (1653-1715) and Claude Audran III (1658-1734), with border designs of 1714-1751, by Jean-Baptiste Belin de Fontenay the Younger (1688-1730) and Alexandre Francois Desportes (1661-1743);
wool and silk; signed AUDRAN in the bottom right and dated in blue 1772, inscribed: DONNE PAR LE ROY A JB DE MACHAULT GARDE DES SCEAUX DE FRANCE EN 1783, representing Sancho's meal in the island of Barataria, after a design by Charles Antoine Coypel (1694- 1752), surrounded by a cramoisi damask pattern, with garlands of flowers and fruits, the border with stitch patterns
approx. 146½in. x 214½in.; 372 x 545 cm.

PROVENANCE
Offerte par Louis XVI à Jean-Baptiste de Machault d'Arnouville (1701-1794) en 1783;
par descendance à son arrière-petite-fille, Henriette de Machault (1808-1864) ;
par descendance à son petit-fils Louis de Vogüé (1868-1948) ;
par descendance, jusqu'à la vente Christie's Londres, The Exceptional Sale, 28 novembre 2017, lot 719.

LITERATURE
C. Bremer-David, *French Tapestries & Textiles in the J. Paul Getty Museum*, 1997, pp. 40-53.
V. Pruchnicki Arnouville, *Le château des Machault au XVIII' siècle*, 2013, pp. 82-86 (ill. p. 83).
S. de Monicault, "Léonce de Vogüé, un collectionneur de meubles Boulle à la fin du XIXe siècle", 2012, *L'Estampille -L'Objet d'Art*, no. 478 (avril 2012), pp. 80-83.
Robert Cecil, The Hertford Wallace Collection of Tapestries, *The Burlington Magazine* no.637 April 1956, pp.116-118.
Robert Cecil, "The Hertford Wallace Collection of Tapestries", *The Burlington Magazine*, no. 660 March 1958, p.101.
Maurice Fenaille, *Etat General des Tapisseries de la Maufacture des Gobelins*, Paris, 1904 IIII pp.219-229.
K.L Selig, The Battle of the Sheep (Don Quixote, I, Xviii), *Revista Hispánica Moderna* 38, no. 1/2 (1974) pp.64–72.
Edith Standen, The Memorable Judgement of Sancho Panza, A Gobelins Tapestry, *Metropolitan Museum Journal X*, 1975 p.103.
Edith Standen *European Post-Medieval Tapestries and Related Hangings in the Metropolitan Museum of Art,* New York, 1985 p.373.
Edith Standen, Madame de Pompadour's Gobelins Tapestries, *Studies in the History of Art*, vol. 42, 1993, pp.14–33.
Gillian Wilson and Catherine Hess, *Summary Catalogue of European Decorative Arts in the J. Paul Getty Museum*, 2002, p.154.

See the note at Lot 47.

80 000-120 000 €

82 000-123 000 US$




AUDRAN.1779.

50

GUÉRIDON EN BOIS DE SYCOMORE, PORCELAINE DE SÈVRES ET MONTURES DE BRONZE DORÉ PAR ADAM WEISWEILLER ET TRÈS PROBABLEMENT COMMANDÉ PAR DOMINIQUE DAGUERRE D'ÉPOQUE LOUIS XVI, VERS 1784

A LOUIS XVI GUÉRIDON BY ADAM WEISWEILER, CIRCA 1784, ALMOST CERTAINLY SUPPLIED BY THE MARCHAND-MERCIER DOMINIQUE DAGUERRE

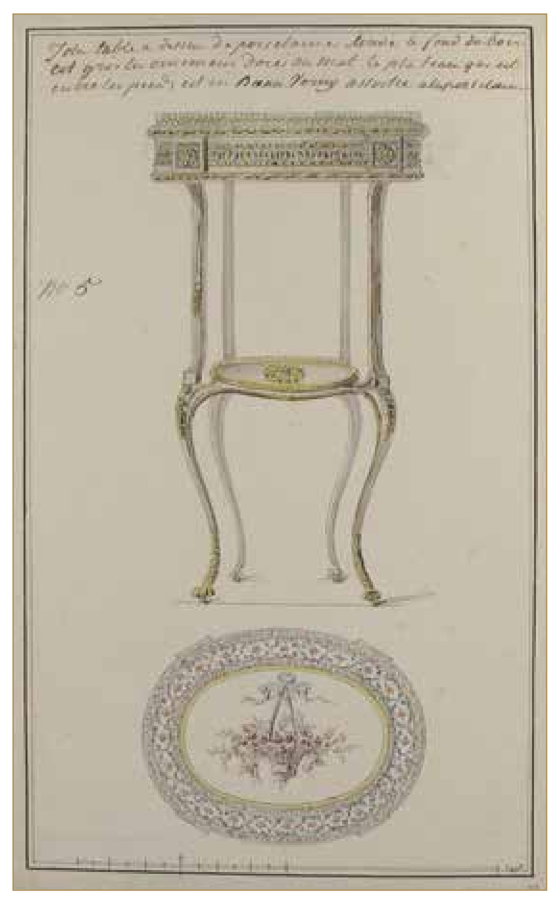
Sèvres porcelain, gilt-bronze and sycamore; the porcelain top painted with flowers and roses resting on four slightly curved feet joined by a stretcher with a porcelain plaque and ending in paw *sabots*, with pearls, laurel and acanthus gilt-bronze friezes; the larger plaque with gilt-painted Sèvres interlaced L-mark, date letter *GG* for 1784, and painter's mark *v.d*. for the painter and gilder Vandé fils with further ink inscription *120*, the lower plaque faintly inscribed *M*
height 29 in.; diam 14½in.; 73,5 cm; 37 cm.

PROVENANCE
Possiblement fourni par Dominique Daguerre, vers 1784;
Collection Martin Alexander;
Christie's New York, *The Martin Alexander Collection*, 30 avril 1999, lot 50;
Collection privée, acquis en 1999.

150 000-250 000 €

154 000-256 000 US$





Projet de table, vers 1770-85. Metropolitan Museum of Art, New York (acc. no. 59.611.8)

Pierre-Jean-Baptiste Vandé fils, painter and gilder, recorded at Sèvres 1779-1800

Adam Weisweiler (1744-1820), *maître* 1778

This exquisite and jewel-like guéridon table is an important example in the *oeuvre* of Adam Weisweiler and further underlines the close collaboration between *ébénistes* and *marchands-merçiers*, and their talented use of mounted Sèvres porcelain.

The *marchand-merçier* Dominique Daguerre, who succeeded Simon-Philippe Poirier at the *Couronne d'or* in 1778, commissioned porcelain plaques from the Sèvres manufactory which he distributed to the cabinetmakers who worked for him, including Weisweiler. As part of his sales campaign he apparently sent watercolour drawings of his wares to customers who lived too far away to visit his shop. Such drawings dating in the 1780s were given to the Metropolitan Museum of Art by Raphael Esmerian, part of a large portfolio of drawings made by Daguerre for Albert, Duke of Saxe-Teschen, and his consort Maria-Christina, a sister of Marie-Antoinette, who were joint governors of the Austrian Netherlands from 1780 to 1792 (C. Parker et al., *The Metropolitan Museum of Art Bulletin*, May 1960, p. 281 and F.J.B. Watson, *The Wrightsman Collection*, New York 1966, vol. I, p. 284).

One of the drawings (fig.1) depicts a similar guéridon sold recently from the collection of the late René Fribourg (and formerly from the collection of John Jeffreys Pratt, 2nd Earl of Camden) at Christie's London, 5 July 2012, lot 24. Whilst of oval shape and with a different porcelain plaque, the table is stamped by Adam Weisweiler and features identical mounts to the present table. The most plausible explanation for such a close correspondence between the drawing and the two guéridons is that Weisweiler executed several repetitions of the same piece of furniture, with minor differences such as the porcelain plaques, which Daguerre bought and offered for sale in his shop. In order to promote sales, he then commissioned an unknown artist to sketch selected pieces, and sent the sketches to prospective clients abroad.

A further table with apparently identically-painted Sèvres plaques but with a mahogany veneer, was sold at Christie's London, 4 May 1939, lot 108, and another example with a Sèvres porcelain plaque only to the top, was bequeathed by Alfred de Rothschild to the Rt. Hon. Almina, Countess of Carnarvon and sold at Christie's, London, 19-21 May 1925, lot 297.

See extended note on Sothebys.com



Alphonse de Rothschild (1827-1905)
Atelier Nadar. Photographe. De Rothschild, banquier : [photographie, tirage de démonstration] / [Atelier Nadar]. 1900 Bibliothèque nationale de France.





Le lot in situ dans le salon de l'hôtel d'Alphonse de Rothschild, 2 rue Saint Florentin, Paris, début du XXe siècle ; Pauline Prévost-Marcilhacy, les Rothschild, une dynastie de mécènes en France, 2018

51

VASE 'CUVETTE À MASQUES' EN PORCELAINE TENDRE, MANUFACTURE DE SÈVRES, 1762, LE COUVERCLE ET LE PIED POSTÉRIEURS

A SÈVRES (SOFT-PASTE) VASE (CUVETTE À MASQUES), 1762, WITH A LATER ASSOCIATED FOOT AND COVER

L entrelacés bleu enfermant une lettre de date pour 1762, marque de peintre pour Jean-Louis Morin

of oval section, moulded with waves at the foot and an undulating rim supporting a mask set at each side, the *rose*-ground overlaid in patterns of blue trellis to the front, *pointillé* to the rim and sides, and *vermiculé* to the reverse, enriched in gilding, the front panel painted with a village scene of a woman scolding a man before various other villagers and buildings in the background, *interlaced LL's in blue enclosing date letter J for 1762, painter's mark M for Jean-Louis Morin*, with a later reticulated rigged-mast cover, and a separate scrolled foot base, together with a 19th century oak box
height 17¼in.; 44 cm.

PROVENANCE
Acheté le 30 mars 1763 par M. Lemaitre à la Manufacture de Sèvres avec deux cuvettes Mahons assorties;
Baron Alphonse de Rothschild (1827-1905), dans les années 1870, lors de la fabrication de la boîte en chêne qui accompagne toujours le vase, enregistrée au Salon de Rubens, hôtel Alphonse de Rothschild, 2, rue Saint-Florentin, Paris;
Baron Edmond de Rothschild (1868-1949) & Baronne Edmond de Rothschild (1888-1975), Ferrières & Paris;
Baronne Bethsabée de Rothschild (1914-1999); l'objet est resté à Paris bien qu'elle ait vécu à l'étranger à partir de 1940;
Baron Guy de Rothschild (1909-2007), Hôtel Lambert, Paris;
Adrian Sassoon, Londres (en 2007);
Acquis auprès des précédents en 2015.

LITERATURE
G. de Bellaigue, *French Porcelain in the Collection of Her Majesty The Queen*, Vol. I 2009, no. 13, pp. 128-131.
A. Sassoon, *Vincennes and Sèvres Porcelain, The J. Paul Getty Museum*, 1991, pp. 72-77.
R. Savill, *The Wallace Collection Catalogue of Sèvres Porcelain*, Vol. I, 1988, p.92 & 96.
G. Wilson, *Sèvres Porcelain at the J. Paul Getty Museum*, 1977, no. 4, pp.5-24.

100 000-150 000 €

103 000-154 000 US$

The *vase 'cuvette à masques'* was in production by 1755 as the shape is recorded in a biscuit kiln firing on 3 December of that year.[i] By 1756 the shape had evolved with the provision of a separate scroll-footed base which was later fixed. The vase was made in only one size and the plaster model survives and remains at Sèvres. Today, only four *vase 'cuvette à masques'*, including the present lot, appear to have survived. The other three comprise:
a white-ground vase, 1755, in the Cholmondeley Collection, Houghton Hall, Norfolk, painted with flower garlands by Louis-Jean Thévenet and fitted with porcelain flowers on metal stems;[ii]
a green-ground vase, 1758, in the Royal Collection, London, painted with a hunting scene panel by Mutel;[iii]
and a rose-ground example, 1758, in the Wallace Collection, London, decorated with interlaced LLs.[iv]

The present vase was listed in the Sèvres sales ledger on 30 March 1763, "*I cuvette à masque Rose*", and was bought by M. Lemaitre, for 528 *livres* along with two *cuvette Mahon* of the third size, with the same decoration, for 264 *livres* each, see Sassoon, *ibid*, p. 74.[v] One of the *cuvette Mahon* mentioned is almost certainly the example now in the J. Paul Getty Museum, Los Angeles, obj. no. 72.DE.65;[vi] the other *cuvette Mahon* presumably has not survived. The present vase was embellished in the late 19th century by Alphonse de Rothschild with the addition of a scroll foot and a rigged mast-form cover, usually seen on the pot-pourri vase form '*vaisseau à mât*'.







Vase dit "Cuvette Mahon", 1762, décor peint par Jean Louis Morin (1732 - 1787), d'après un tableau de David Teniers le Jeune (1610 - 1690). Porcelaine, Manufacture de Sèvres. J. Paul Getty Museum, Los Angeles

Decoration.

Variations of rose *marbré* and rose *vermiculé* were popular at the Sèvres manufactory from 1760-63. The process of achieving this exuberant ground colour was highly complex and was formed by layering blue enamel over a fired pink ground and carefully scraping the blue away to reach the desired effect. The decoration was then further embellished with gilding and fired again. This time consuming treatment would have contributed to the present vase's high purchase price in 1763. Other noteworthy Sèvres porcelains decorated in this manner include a pair of *cuvette Mahon*, 1761, painted with *Chinoiserie* panels by Charles-Nicolas Dodin in the British Museum, London;[vii] a *cuvette à fleurs Courteille*, 1762, with a similar panel by Dodin, in the Metropolitan Museum of Art, New York;[viii] and a *Vase à Têtes de Bouc*, 1762, with a figure panel possibly by Jean-Louis Morin is in The Huntington Library, San Marino.[ix]

The village scene is based on engravings after paintings by David Teniers the Younger. The subject must have been popular at the Sèvres manufactory based on the amount high quality vases which survive depicting the scene. The figures of a woman scolding a drunken reveler appear on an elaborately decorated rose-ground *Vase Hollandois nouveau,* 1760-62, at Firle Place, East Sussex;[x] and even closer to the scene on the present vase is the rose and green-ground *cuvette à tombeau*, 1760, marked for Morin, in the Metropolitan Museum of Art, New York,[xi] and the *vaisseau à mât* pot-pourri vase, 1760, painted by Dodin in the Getty Collection, Los Angeles.[xii] The painter Jean-Louis Morin began working at Vincennes when he was twenty-one years old. He was the son of an army surgeon, and before he began his career as a porcelain painter, he had studied surgery. According to the factory's enrolment register, he started with an adequate knowledge of drawing but had little talent for the more difficult task of applying colours. After a couple of years of practice, however, he was "making progress with his use of colours" and "his talents and work [had] improved. Morin is recorded at the factory as a painter of figures, birds, flowers, dock and military scenes until 1787.

The Rothschild Collection and The Hôtel Saint-Florentin

The Hôtel de Saint-Florentin was built at the corner of the rue Saint-Florentin and the rue de Rivoli at the Place de la Concorde, by Ange-Jacques Gabriel and Jean-François Thérèse Chalgrin in 1769 for Louis III Phélypeaux, duc de la Vrillière, comte de Saint-Florentin and secretary of State. In 1838, Dorothée von Biron, Duchesse de Dino (1793-1862), the only legatee of her uncle Talleyrand sold her town house at 2 rue Saint-Florentin overlooking the Tuileries to James de Rothschild (1792-1868). Under the Duchesse de Dino, the house played host to notable figures such as Talleyrand and Tsar Alexander of Russia. James de Rothschild significantly altered the house with the addition of three neighbouring houses in the rue Mondovi. However, James never lived there, and it was his son and daughter-in-law, Alphonse and his wife Léonora (1837-1911), the daughter of Lionel de Rothschild, who made it their Paris residence. After the first cousins married in 1857, Alphonse had the mansion completely refurbished, reusing interior decorations from other properties such as the Pavillon de Musique built in Louveciennes for Madame du Barry by Claude Nicolas Ledoux. Here he displayed marbles, 18th century bronzes, Renaissance enamels, maiolica, clocks, jewels and objects in rock crystal. Ferdinand de Rothschild, of Waddesdon Manor, was full of praise for the house and its collections when he visited in 1874:
"I never saw a prettier table than Alphonse's. It actually groaned under the weight of green Sèvres… The rooms were lit a giorno and Alphonse seemed much pleased, and justly so, with his own arrangements".

At turn of the 20th century the present vase was recorded in the hôtel at 2 rue Saint-Florentin, Paris. It is photographed in the 'Salon Rubens' where Alphonse displayed a selection of his most prestigious masterpieces: Hélène Fourment with a carriage by Rubens (1639, Paris, now in Musée de Louvre) and Rubens with Hélène Fourment and their son Peter Paul, by Rubens (circa 1635, New York, Metropolitan Museum of Art, donation by Mr. and Mrs. Charles Wrightsman in homage to Sir John Pope-Hennesy, 1981). It is in this room that Alphonse displayed his rose and green-ground *vaisseau à mât* pot-pourri vase, 1760, painted with a panel of Chinoiserie figures by Dodin, formerly in the Collection of Madame de Pompadour.[xiii] Conceivably, Alphonse may have had the foot and cover of the present vase made so that it could harmoniously mirror the Pompadour vase.

Alphonse bequeathed the house to his son Edouard. He and his wife loved the house and lived there until the Second World War.

[i] Geoffrey de Bellaigue, *French Porcelain in the Collection of Her Majesty The Queen*, Vol. I, 2009, p. 129.
[ii] Bought by Lord Bolingbroke in 1756, Illustrated in Ros Savill, *Everyday Rococo, Madame de Pompadour & Sèvres Porcelain*, Vol. I, 2021, pp. 494-95, figs. 12.50-51.
[iii] RCIN 36071, Acquired by the Prince Regent and delivered to Carlton House on 8 November 1817, illustrated in de Bellaigue, *op. cit*, pp. 128-130, no. 13.
[iv] Inv. C225, Acquired by Richard Seymour-Conway, 4th Marquess of Hertford or Sir Richard Wallace, by 1872, illustrated in Ros Savill, *The Wallace Collection Catalogue of Sèvres Porcelain*, Vol. I, 1988, pp. 92-97, C225.
[v] MNS S.R., Vy2, fol. 48v.
[vi] By 1970, the *cuvette Mahon* De Bargigli Collection, when offered for sale at Christies Geneva, 22 April, 1970, lot 18, later selling at Christie's London, 4 October 1971, lot 42, then through Olivier Lévy Paris to the museum in 1972, illustrated in Sassoon, *ibid*, 1991, pp. 72-73, no. 14.
[vii] Mus. nos. 1948,1203.16/17, Bequeathed by Sir Bernard Eckstein, 1948, illustrated in Aileen Dawson, *A Catalogue of French Porcelain in The British Museum*, 1994, p. 115, no. 103.
[viii] Acc. no 54.147.24, Gift of R. Thornton Wilson, in memory of Florence Ellsworth Wilson, 1954.
[ix] Obj. no. 27.37, sold on 7 April 1763, as a garniture with a pair of tower-form vases, *Vase en tour*, for 1,440 *livres.*
[x] Illustrated in Deborah Gage, 'Sir Francis Watson at Firle Place, East Sussex', *Metropolitan Museum Journal*, vol. 37, 2002, p. 241, fig. 4, alongside its pair now in the Museum of Fine Arts, Boston, Bequest of Forsyth Wickes Collection, acc. no. 65.1791b.
[xi] Acc. no. 1976.155.37, Gifted by Mr. and Mrs. Charles Wrightsman in 1976, illustrated in Gage, *op. cit.*, p. 242, fig. 6;
[xii] Obj. no. 75.DE.11, illustrated in Sassoon, *ibid*, 1991, pp. 49-56, no. 10.
[xiii] Inv. no. OA 10965, Musée du Louvre, Paris.



PÉRIN-SALBREUX Lié Louis, Portrait de Madame Sophie dit la Petite Reine, Reims, Musée des Beaux-Arts (inv. 923.3.1)
Photo : © Christian Devleeschauwer

52

PAIRE DE VASES "GRIFFES DE LYON" EN PORCELAINE, MANUFACTURE DE SÈVRES, VERS 1776

A PAIR OF SÈVRES BLEU-NOUVEAU TWO-HANDLED OVOID VASES AND COVERS (VASES 'GRIFFES DE LYON'), CIRCA 1776

marque du doreur 2000 pour Vincent peint en rose

of oviform with gilt scroll handles moulded as acanthus with lion mask terminals, the shoulder supporting a foliate garland tied with a ribbon, each vase painted with a lozenge shaped cartouche of rustic figures in lush landscapes, reserved upon a spiral fluted body with gilt bell flowers in high relief, each *verso* with a cartouche of painted flowers, the whole raised on four gilt paw feet and a further waisted base, with slightly domed covers, *both with gilder's mark 2000 for Vincent in pink*
height 13¼in.; 33,5 cm.

(2)

PROVENANCE
Probablement livrés à Madame Sophie, fille cadette de Louis XV et de Maria Lesczynska, le 2 juin 1776, au prix de 360 livres chacun;
Arnold Seligmann, Paris;
Sarah Wharton Green Walters (1859-1943), New York;
Art Property from the Estate of the Late Mrs Henry Walters, Parke-Bernet Galleries, Inc, New York, 4 décembre 1943, lot 1023;
Christie's New York, 23 mai 1995, lot 29;
Christie's New York, 22 octobre 2003, lot 252;
Antiquités Jean Lupu, Paris, 2008.

150 000-200 000 €

154 000-205 000 US$





Paire de vases de Sèvres Sotheby's New York, Important French Furniture from the Collection of Dr. Alexandre Benchoufi, 9 novembre 2006, lot 169 © Archives Sotheby's



Paire de vases de Sèvres 'griffes de lyon', 1775, vente Sotheby's Monaco, 22 juin 1986, lot 433 © Archives Sotheby's

The *vase griffes de Lyon* first appears in the factory records in 1773, in reference to its lion-paw feet. The original drawing of this model with feet is conserved in the Sèvres archive, as is the plaster model without feet (*vase à cartels No.2*). The form was probably inspired by the engraving titled *vase griffes* from Ennemond Alexandre Petitot's *Suite des Vases tirèe du cabinet de Monsieur du Tillot Marquis de Felino*, published in 1764.

Recorded examples

The factory records note only eleven as having been produced, all between 1774 and 1778, in addition to which an undecorated green example made in 1776 was joined by a pair of *vases 'Lecat'* to form a garniture for Madame Adélaïde, daughter of King Louis XV of France. Now in the St. Louis Art Museum it was sold from the collection of Mrs. Henry Walters, Parke Bernet Galleries, New York, April-May, 1941, lot 1368.

1774: Two painted with landscapes on a royal purple ground at 360 *livres*. One of these is possibly the example sold at Christie's New York, 10 June 2010, lot 129.

1774: A pair described as *corbeilles de fleurs riche en or*, sold at the annual sale held by the factory at Versailles in December, for 480 *livres* each (richly gilt with baskets of flowers). The pair sold at Christie's New York, 17 May 2005, lot 84. The pair formerly sold at Parke-Bernet Galleries Inc., New York, *Property from the estate of the late Baron Louis de Rothschild*, 13-14 May 1955, lot 94, then entered a New York Private Collection and were gifted to the owner who sold them in 2005.

1775: Two sold to the Marquis d'Aranda on 12 April 1775. Also priced at 480 *livres* each, these are likely to be the pair of vases gilt by Vincent on a blue ground with a bouquet on one side and a trophy on the other. These have passed through many collections: The Earl of Balfour, Whittingehame, East Lothian, July 1930; Mrs. Henry Walters, sold Parke Bernet Galleries, Inc., New York, 3 May 1941, lot 1356; Sotheby's London, 6 July 1984, lot 93; Sotheby Parke-Bernet, 4 May 1985, lot 120 and Sotheby's Monaco, 22 June 1986, lot 433.

1775: A pair of green-ground vases, painted with baskets of flowers, painted by Jean-Nicolas Le Bel. Now in a private Collection, formerly sold at Sotheby's New York, *Important French Furniture from the Collection of Dr. Alexandre Benchoufi*, 9 November 2006, lot 169.[i]

1776: The present pair of vases.

1778: A garniture of three described as *vases griffes beau bleu et or* sold to the Ambassador from Venice on 17 March for 1200 *livres*. These vases, gilt in imitation of lapis lazuli, are now in the Castello Sforzesco, Milan.

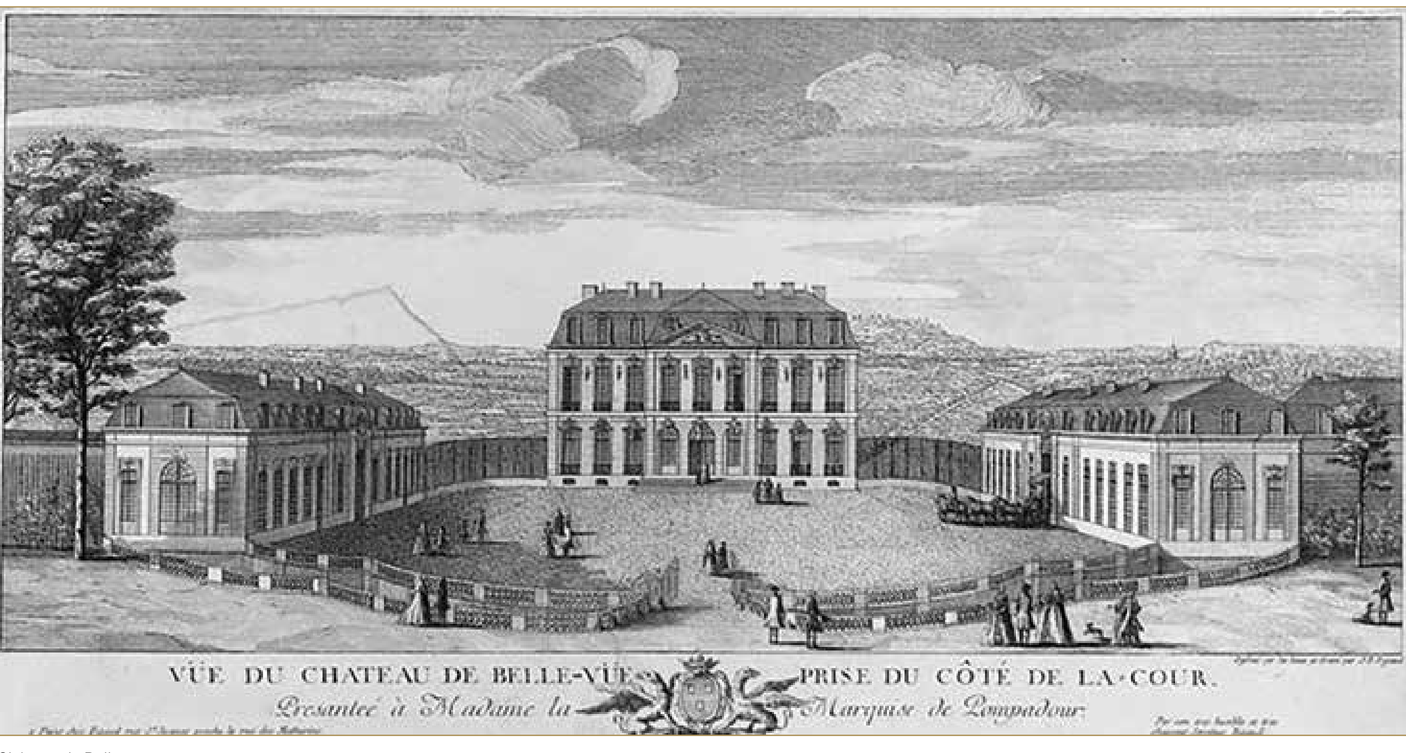
Mrs Sarah (aka Sadie) Henry Walters (1859-1943)

Sarah Wharton Green (1859-1943) married her first husband, Pembroke Jones, on 27 November 1884 and at the same time purchased the Dudley Mansion in downtown Wilmington as well as the Seaside Hotel in 'Wrightsville by the Sound'. Her first husband died in 1919, and three years later, Mrs. Jones married the art collector and Atlantic Coast Line Railroad executive Henry Walters on 11 April, 1922 in New York City. Mrs. Walters survived Henry husband by over a decade and the majority of her art collection from her town house at 5 East 61st Street was offered for sale in 1941. The eight-day two-part single owner sale held at Parke-Bernet Galleries in New York ran to a total of 1456 lots [Part 1: 23-26 April 1941; part 2: 30 April, 1-3 May 1941] It achieved the huge sum of $646,684. Sarah died in 1943 in her apartment at the Plaza Hotel and was buried beside her first husband in Oakdale Cemetery, Wilmington. In 1943, 1135 lots, the last part of her collection, were offered at Parke-Bernet, 30 November-4 December, with the present vases offered as lot 1023. The dealer Leon Dalva described the auctions of Mrs Henry Walters as "The greatest collection of French art sold in America in the 20th century – and no one has ever heard of it"

[i] Illustrated in Dr Caroline McCaffrey-Howarth and Rebecca Shaw, *Presence, Vincennes and Sèvres Porcelain from a Private Collection*, 2021, pp. 116-119.







Château de Bellevue

53

PAIRE DE MARQUISES ROYALES EN BOIS DORÉ PAR JEAN-BAPTISTE II TILLIARD, D'ÉPOQUE LOUIS XVI VERS 1784, LIVRÉE POUR MESDAMES ADÉLAÏDE ET VICTOIRE AU CHÂTEAU DE BELLEVUE

A PAIR OF ROYAL LOUIS XVI GILTWOOD MARQUISES, BY JEAN-BAPTISTE II TILLIARD, CIRCA 1784

la menuiserie par Jean-Baptiste II Tilliard sous la direction de Nicolas Blanchard, la sculpture par Barthélémy-Mamès Rascalon, la dorure par Dutemp

The menuiserie by Jean-Baptiste II Tilliard under the direction of Nicolas Blanchard, the carving by Barthelemy-Mames Rascalon, the gilding by Dutemp;
Each stamped *TILLIARD*, in richly gilded and carved wood, with *anse de panier* backs, standing on four spiral fluted tapering feet with ionic capitals, The backs of the chairs are crowned with an imposing, sculpted motif on the round. A quiver of arrows and a torch cross each other in the centre of a crown of roses and scattered narcissi, forget-me-nots and daisies. Two long rose branches are escaping from the middle of the crown. The whole of the motif is dominated by a carved ribbon that descends on either side of the back carvings. The arms of the chairs are marked by a bouquet of carved flowers with the same flora as that featured in the crown. From the front, the crest rail is bordered by two sculpted ornamental mouldings, one of egg and dart above, the other of flowers and pearls below. The lower carving on the chairs is discernible by the long garlands of finely carved roses, that repeat along the length of the chairs departing from a central acanthus flower. The two extremities are also decorated with acanthus flowers. Beneath the arm rests, the fastenings, whose angles are encased in gilded triangles, are decorated with long, twisted, acanthuses whilst the rest of the arm is decorated with a border featuring a very original drawing: the heart of an open flower lifting a long acanthus bud that is opening upon another flower, the lower back rail is differentiated from the rest of the chair by a lack of décor.
height 42 in.; width 40⅞in.; depth 35⅜in.; 107 cm; 104 cm; 90 cm.

(2)

800 000-1 200 000 €

820 000-1 230 000 US$





Portrait de Madame Adélaïde, 1787, par Adélaïde Labille-Guiard (1749-1803). Huile sur toile © RMN-Grand Palais (Château de Versailles) / Gérard Blot / Jean Schormans



Marie-Thérèse-Louise-Victoire de France, 1788, par Adélaïde Labille-Guiard (1749-1803). Huile sur toile © RMN-Grand Palais (Château de Versailles) / Gérard Blot / Daniel Arnaudet



L'Empereur Napoloéon dans son bureau du palais des Tuileries, 1812, par Jacques-Louis David (1748-1825). Huile sur toile. National Gallery of Art, Washington © National Gallery of Art / Samuel H. Kress Collection



Sir Richard Wallace (1818-90), 1857 © Wallace Collection, Londres, UK / Bridgeman Images

PROVENANCE

Livrées le 30 octobre 1785 aux filles de Louis XV Mesdames Adélaïde et Victoire par le Garde Meuble de la Couronne pour le Grand Salon du Château de Bellevue;
Saises à la Révolution et envoyées au dépôt de l'infanterie, 14 Pluviose IV (3 février 1796), galerie du ministre de l'Intérieur, rue Neuve des Petits-Champs;
Déménagé en 1807 dans les appartements de l'Empereur Napoléon Ier au Palais des Tuileries;
Peut-être Francis Charles Seymour-Conway, 3e marquis de Hertford (1777-1842);
Collection de Richard Seymour-Conway, 4e marquis de Hertford (1800-1870) au 2 rue Laffitte, Paris;
Par descendance à Sir Richard Wallace, 1er Baronet (1818-1890);
Par descendance à Julie Amélie Charlotte Castelnau, Lady Wallace (1819-1897);
Légué à Sir John Murray Scott (1847-1912);
Légué à Lady Victoria Sackville-West (1862-1936);
Vendu à Jacques Seligmann, Paris et New York, vers 1914;
Galerie Segoura, Paris;
Collection privée.

LITERATURE

P. Hughes, *The Wallace Collection: Catalogue of Furniture*, London 1996, Vol. III, p.1544, fig. 5.
P. Verlet, *Le mobilier royal français*, 1990, Vol. IV, p. 145-149.



Canapé à confident, 1784, par Jean-Nicolas Blanchard (1730-1787), Barthélémy Mamés Rascalon (1745-?). Noyer doré, hêtre et feuilles d'or, garniture en tapisserie des Gobelins. Musée Calouste Gulbenkian, Lisbonne © Calouste Gulbenkian Foundation, Lisbon

These marquises constitute an extraordinary discovery and are amongst the most important examples of Louis XVI seat furniture to have survived. They formed part of a set of eight *fauteuils en tête-à-tête* (as they were referred to in the 18th century), and a large *canapé à confidentes* (now in the Gulbenkian Foundation in Lisbon, illustrated in Verlet, op. cit., p. 146-147) that were ordered by Louis XV's daughters, Mesdames, for the *Salon d'Eté* of their private chateau de Bellevue. Because of the extravagant sumptuousness of the commission, they turned to their nephew, Louis XVI, who agreed to pay for it and authorised the Royal Garde-Meuble to oversee its execution.

As a result, the complete bill dating from March 1784 exists in the royal archives where it records the set as having been ordered from Jean-Nicholas Blanchard (*maître* in 1771) who must have subcontracted the *menuiserie* of the chairs to Jean-Baptiste II Tilliard (*maître* in 1752). The carving is elaborately detailed in the bill executed by Antoine Rascalon and the whole set of eight were invoiced at 5.200 *livres* with the canapé costing an additional 2.600 *livres*. The chairs were subsequently sent to the gilder, Dutemp and a price of 500 *livres* per marquise was agreed upon. Finally, the specially commissioned silk was ordered from the silk merchant Nau for the upholstery and cushions which naturally matched the window hangings.

With the arrival of the French Revolution, the château and its furnishings were expropriated. In light of the extraordinary quality of the seat furniture, it was held back from the sales and deemed important enough to be used by the Directoire in the Palais de Luxembourg where it retained its original upholstery. Even with the changing taste of the Empire, the chairs remained in the Imperial collections. In 1807 they were used in the Emperor's private apartments in the Tuileries Palace. However, by this time the silk upholstery had been replaced by Gobelins tapestry which still remains on the Gulbenkian canapé. A year later in March 1808, the chairs were sent back to the Garde Meuble, after which their trace was lost. At some point in the 19th century, the pair of marquises was acquired by the Marquess of Hertford, the great English collector of French furniture whose collections eventually passed to his illegitimate son, Sir Richard Wallace, the founder of the Wallace Collection in London. The pair then passed to his widow, whose heir, Sir John Murray Scott, inherited all of the Wallace furniture which remained in their Paris residence in the rue Laffitte. In 1910, the pair of marquises were bought along with the rest of the contents of the rue Laffitte apartment by the famous dealer, Seligmann.





Portrait de Marie Louise de Parme, princesse des Asturies (1751-1819), 1765, Anton Raphaël Mengs (1728-1779). Huile sur toile © Photographic Archive Museo Nacional del Prado



54

PAIRE DE VASES 'ARABESQUES' EN PORCELAINE DURE DE SÈVRES ET BRONZE DORÉ D'ÉPOQUE LOUIS XVI, LA PORCELAINE PEINTE PAR PIERRE-ANDRÉ LEGUAY, LA MONTURE ATTRIBUÉE À PIERRE-PHILIPPE THOMIRE, VERS 1785-1786

A PAIR OF GILT-BRONZE MOUNTED HARD PASTE SÈVRES PORCELAIN 'ARABESQUES' VASES, THE PORCELAIN BY PIERRE-ANDRÉ LEGUAY AFTER DESIGNS BY JEAN-JACQUES LAGRENÉE, THE MOUNTS LOUIS XVI, CIRCA 1785-1786, ATTRIBUTED TO PIERRE-PHILIPPE THOMIRE

decorated with arabesques, the central panel of each vase decorated with a medallion with a polychrome mythological subject in a gilded border, *Cupid and Comedy* on the first and *Threatened Cupid* on the other, surrounded by rich scrolling foliage and arabesques with cupids, the backs decorated monochrome antique figures on a blue background representing Vestals at the altar of Love, surrounded by sirens with scrolling foliate tails terminating in elegant arabesques, the collar decorated with a wide green band with a Greek border intertwined with vines

height 14½in.; width 10½in.; 37 cm; 27 cm.

(2)

PROVENANCE

Vendus au comte de Vergennes, ministre des Affaires étrangères du roi Louis XVI, en 1786, non pas pour son usage personnel mais pour le ministère des Affaires étrangères qui était responsable des cadeaux diplomatiques faits par le roi aux autres cours;

Envoyés au comte de Montmorin, ambassadeur de Louis XVI à la cour d'Espagne, afin d'être offerts à la belle-fille de Charles III, la princesse des Asturies, épouse du futur Charles IV d'Espagne;

Vente étude Tajan, Paris, le 16 décembre 1998, lot 28;

Galerie Maurice Segoura, Paris.

LITERATURE

Yves Bottineau, *L'Art de Cour dans l'Espagne des Lumières, 1746-1808,* 1986, p. 178.

P. Kjellberg, *Objets montés du Moyen Age à nos jours,* Paris 2000, p. 132.

400 000-800 000 €

410 000-820 000 US$



Vue d'une paire, Palais Royal de Madrid © Archives privées

This exceptional pair of *vases arabesques* with gilt-bronze mounts were clearly intended as a highly prestigious commission. They bear the letter mark of 1786 and Pierre André Leguay's gold mark. Leguay was working after Jean-Jacques Lagrenée's drawings. The richness and the extreme quality of their painted decoration and bronzes attributed to Thomire facilitates their identification among the highest value items in the sales register of the Sèvres factory.

Among the most expensive vases sold by la manufacture de Sèvres in 1786, we find:

- Two *vases arabesques* with ormolu mounts sold for 1200 *livres* each to Louis XVI who gave them to his brother-in-law the Archduke Ferdinand of Austria, governor of Lombardy who was travelling in France with his wife Beatrice of Este under the pseudonym of the Earl and Countess of Nellembourg.

- Two vases sold for 1500 *livres* each to Louis XVI for his personal collection at the Royal exhibition of Versailles in December 1786. Two vases with bas-reliefs sold 1500 *livres* each to the Comte d'Artois, Louis XVI youngest brother.

-Two vases arabesques sold 1500 *livres* each to the Comte de Vergennes, Foreign Minister of King Louis XVI. The payments register of Sèvres shows that Leguay received an extraordinary payment of 720 *livres* in November 1786 for two *vases arabesques*. Such a sum is unusually high and could only be related to an exceptional commission.

For example, Sinsson another well-known painter of la manufacture de Sèvres, was paid 240 *livres* in 1787 for two 'very rich vases arabesques'.

The present pieces are the vases which were sold in December 1786 to the comte de Vergennes, not for his personal use but for the Foreign Office which was responsible for the diplomatic gifts made by the King to the other courts. The register of royal gifts for 1786, conserved in the records of the French Foreign Office, indicates that our vases were sent to the Comte de Montmorin, Louis XVI's ambassador to the Spanish Court, in order to be given to Charles III's daughter in law, Maria Luisa of Parma (1751-1819), Princess of Asturias, wife of the future Charles IV of Spain. She had become Princess of Asturias when she married the heir to the throne in 1765. Such diplomatic gifts, considered private offerings rather than part of the Civil List, were often treated as personal property and thus free to be sold, which is why these vases were able to leave the Spanish Royal Collections at an unknown date.

Several other *vases arabesques* are presently recorded: A pair of *vases Boizot* dated 1782 in the British Royal Collections, illustrated in '*Sèvres porcelain of Buckingham Palace and Windsor Castle*' no. 296a, pl. 62. Another pair is in the Boudoir room, circa 1782-1784, with handles in the form of a goat standing on a grotesque head. Like the current pair, these vases (*vase de milieu de Duplessis fils* RCIN 39492. 1-2) rank amongst the finest pieces of Sèvres porcelain produced by the manufactory in the Louis XVI style. The delicate polychrome arabesque painting and the finely chased gilt-bronze mounts are of exceptional quality.

A pair of closely related gilt-bronze mounted Sèvres vases is in the Spanish Royal Collection, exhibited at the Palacio Real in Madrid.

The superbly cast and chased gilt-bronze mounts demonstrate a highly ambitious project. Interestingly, the mounts of the vases in the Hodgkins collection were then attributed to Pierre Gouthière, the outstanding Parisian *ciseleur-doreur*. However, recent research by Pierre Verlet, reveals that many of Gouthière's mounts were in fact made by the hand of his apprentice, Pierre-Philippe Thomire (1751-1843), who is most likely *bronzier* for the mounts on the offered vases. After training with Pierre Gouthiere, the latter quickly established a reputation for finely chased gilt-bronze and was responsible for designing and fitting gilt-bronze mounts at the Sèvres factory from 1783.

This pair of vases appears to be one of the factory's most successful realisations in the neoclassical taste of the 1780s and '*illustre le haut degré de raffinement et de technicité atteint par la Manufacture de Sèvres à la fin du 18e siècle et la conjonction des meilleurs talents du temps pour répondre à l'évolution du goût*' (Virginie Desrante, '*Le service de Marie-Antoinette pour la laiterie de Rambouillet*', Sèvres Cité de la Céramique, Février 2011).

55

TAPIS DE LA MANUFACTURE DE LA SAVONNERIE, TISSÉ D'APRÈS UN DESSIN DE CHEVILLON, LES FLEURS ATTRIBUÉES À LOUIS TESSIER, VERS 1750-1760

A LOUIS XV SAVONNERIE CARPET, WOVEN AFTER A DESIGN BY CHEVILLON, FLOWERS ATTRIBUTED TO LOUIS TESSIER, CIRCA 1750-1760

height 233 in.; width 194 in.; 592 cm; 493 cm.

The Savonnerie workshop was founded under the impetus of Henri IV (r.1589-1610) who sought to encourage the production of luxurious French weavings to rival the pile carpets imported from Persia, Turkey, and India. Under Royal patronage, the manufactory flourished creating carpets solely for the order of the court, the palaces, and as diplomatic gifts.

During the reign of Louis XV, a small group of artists were commissioned to produce the designs for the Savonnerie carpets. The most well-known of these artists was Perrot and a magnificent Savonnerie carpet designed by him was sold at Christie's, New York, 2 November 2000, lot 59. It was common practice for multiple artists to be involved in a single scheme, each specialising in a particular element, whether it be flowers, ornament or composition. After Perrot's death, a number of artists vied for his position emphasising their role in his previous designs (P. Verlet, *The Savonnerie - the James A de Rothschild Collection at Waddesdon Manor*, Paris 1982, p.112).

One artist who claimed involvement in Perrot's designs and was subsequently employed by the workshop was his student, Chevillon. His most notable commission was the design for carpets to furnish the buildings at the newly cultivated gardens at Trianon. The first structure, the Pavillon du Jardin Français was built in 1750 under Louis XV before it was expanded with the construction of the Salon Frais or Pavillon du Treillage several years later. The gardens of Trianon were later host to Marie Antoinette who used them to hold parties and concerts. By the late eighteenth century, it soon came to be known as the richest and most beautiful botanical garden in Europe.

The commission for the Pavillon du Jardin Français was ambitious and required a circular carpet in five parts that could be reformed into a square carpet if necessary. A watercolour by Chevillon showing four designs for the carpet is published in Verlet *op. cit.*, p. 114, fig.70. Records of the payment for the design indicate that it was a collaboration between Chevillon and Tessier, who was responsible for the flowers. The watercolour itself has been annotated most likely in the hand of Vandières, whose first stage of approval is marked *bon à choisir,* and the King himself whose second stage of approval is denoted by *bon* or *approuvé*.

It was relatively rare for the Savonnerie workshop to produce only a singular carpet of a design, often with several produced of each design probably in response to carpets which were particularly well-received. This is demonstrated by five Savonnerie carpets, of a similar design with small variations, and comparable to the present example, one of which is in the Waddesdon collection (Verlet, *op.cit.* p.282, no.11). It is therefore likely that Chevillon's designs for the Trianon carpet were kept and reused with alterations made to the original designs.

The right-hand quarter of the Trianon design, noted as approved by the King, bears close similarities with the present carpet. This carpet appears to be derived from the central section of that design, expanding the central roundel to dominate the field, with soft rocaille elements adorning the corners. Derived from the design for Trianon, it is unsurprising that carpet incorporates luxurious garlands of flowers and exuberant swags reflecting the botanical setting. Moreover, the pleated roundel reflects the interior of the pavilion, itself designed by Verbeckt, adorned with a pointed star.

The influence of Perrot's designs is clearly felt in this carpet with whose soft palette comprises shades of pistachio green, azure blue, golden-yellow and pastel pink against a dark ground. Chevillon has masterfully incorporated this into his own style with the soft, pleated rosette and delicately drawn rocaille elements. The exuberant and joyful design clearly exemplifies the magnificent royal Savonnerie weavings at the height of their production.

250 000-400 000 €

256 000-410 000 US$







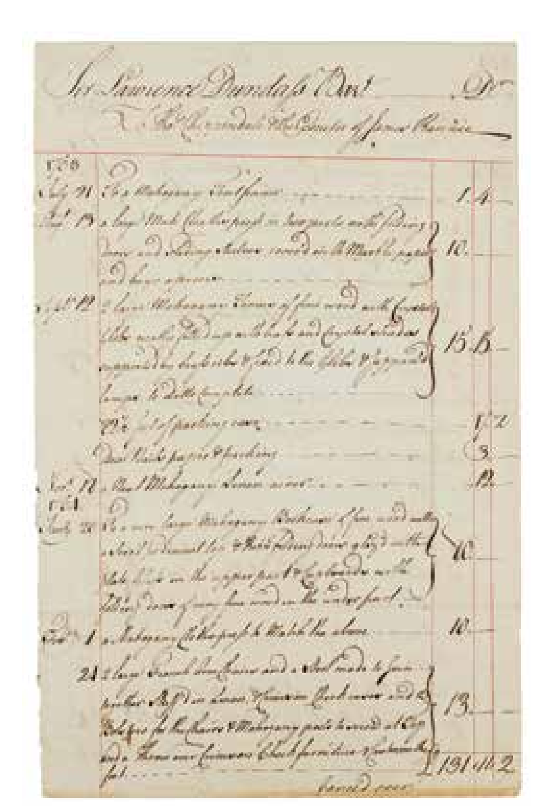
THE DUNDAS SUITE

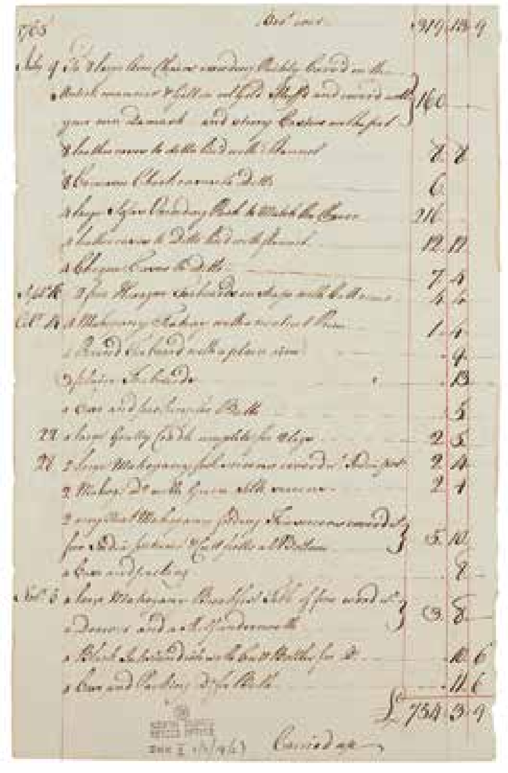
This suite of extraordinary seat furniture is arguably the most renowned and celebrated of all Thomas Chippendale's commissions. Not only was it the most expensive suite he supplied, it is the only documented commission in conjunction with the great advocate of the neo-classical taste, the renowned architect Robert Adam. On 9th July 1765 Chippendale invoiced Sir Lawrence Dundas Bt.;

To 8 large Arm Chairs exceeding
Richly Carv'd in the Antick manner
and Gilt in oil Gold Stuff'd and
cover'd with your own Damask - and
strong Castors on the feet 160 __
8 leather cases to Ditto lin'd with
Flannel 8 8_
8 Crimson Check cases to Ditto 6 __
4 large Sofas Exceeding Rich to
match the Chairs 216 __
4 leather cases to Ditto lin'd with
Flannel 12 12_
4 Cheque Cases to Ditto 7 4_

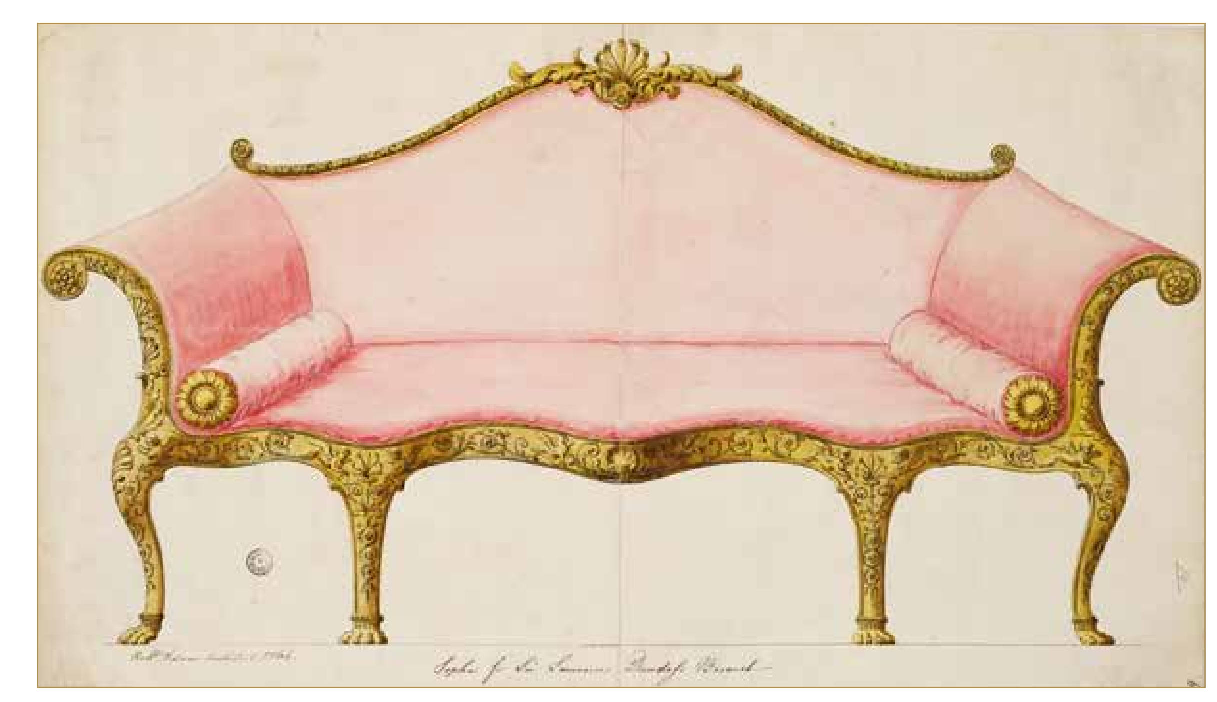
The account for the furniture supplied by Chippendale for 19 Arlington Street records two extraordinarily grand suites of carved and gilt seat-furniture. There was a set of three sofas and ten armchairs made for the Gallery whilst the sofa and three armchairs offered here formed part of a suite of four sofas and eight armchairs, listed above, designed to be placed around the walls of the Great Room on the first floor of Number 19 which were covered in a matching crimson damask, a colour associated with grandeur and the most expensive of all silks and likely sourced by Dundas himself from a specialist mercer as these would have been too expensive to be supplied by upholsterers.

The whole of Arlington Street had been built by Henry Bennet, 1st Earl of Arlington from 1682, on land which had previously been part of Green Park. The majority of the houses had been rebuilt in the 1730s, including that originally belonging to Lord Carteret, 2nd Earl Granville, which was rebuilt in 1732-38 to designs by an unknown architect though John Harris has suggested that Isaac Ware (1704-66) or Henry Flitcroft (1697-1769) are 'likely candidates'.
As at his country estate in Hertfordshire, Moor Park, Sir Lawrence employed Robert Adam, architect to the King's Board of Works, to make designs to alter and refit the house. Having established his family's Grosvenor Square practice in 1758 Adam was transforming the architectural sensibilities of Britain in a way no architect had done so before. Having visited Naples, and the ruins of the Roman palace at Spalatro, Adam's work was shaped by these experiences and his fascination and recording of classical antiquities was characteristic of the broader Neo-classical movement that was spreading throughout Europe. He confirmed his credentials as a great proponent of the true classical taste with his publication in 1764 of the *Ruins of Palace of the Emperor Diocletian at Spalatro*. Eager to further enhance his rapidly burgeoning career, Adam was also part of a general change in architectural practice, one that was attempting to elevate British creativity above the notion of European emulation, and one that would in time, focus on a British cultural language through architecture. According to Arthur Bolton's 1921 Country Life article, Sir Lawrence spent £9,000 on the architectural works at Moor Park and 19 Arlington Street between 1763-68. Adam supplied extensive designs for an additional wing to be built at the rear of the building overlooking Green Park, in order to house a new great room, though none of these improvements were carried out. These plans, together with survey drawings of the house, held in Sir John Soane's Museum, London (Adam volume 32/52-53), are the only graphic record of this magnificent building prior to its demolition.





Facture de Thomas Chippendale à Sir Laurence Dundas, 1765 © North Yorkshire County Record Office (ZNK X 1/7/19)



Dessin de Robert Adam représentant un canapé en bois doré dans les collections du musée Sir John Soane, Londres. © Sir John Soane's Museum, Londres. Photographie d'Ardon Bar-Hama

Most importantly in regards to the suite of furniture supplied by Chippendale, amongst these papers is included Adam's £5 invoice, submitted on the 18th July 1764 for the 'Design of Sophas and chairs for ye Saloone' and a watercolour sofa pattern, inscribed 'Sopha for Sir Lawrence Dundas' which so clearly demonstrated the burgeoning neo-classical style, and which Chippendale so faithfully represented.

The true 'taste for the antique' Adam expounded, is evident in the carving of the Dundas chairs and sofa emulating the bas-relief of a Roman sarcophagus, and introducing motifs including the confronted sphinx, derived in part from the Roman temple of Antoninus and Faustina as illustrated in A. Desgodetz's *Les Edifices Antiques de Rome*, 1682. The composition can also be related to his studies of wall-decorations at the Villa Pamphilj, Rome as seen in his design for a monumental clothes-press for George William, 6th Earl of Coventry (d. 1809), also dated 1764. Adam's decorative language was derived from Pompeii as much as Rome, symbolic of an Empire rather than that of just its ordered capital. In much the same way, Dundas was an emerging figure in enlightenment in Britain, Robert Adam was emerging as a powerful force in the new architectural language. For both men there were huge advantages in collaboration, Dundas eager to be accepted by the cultural and political elite and in his recent accession to the baronetcy, both his and Adam's reputations burnished visually through the decoration of his London town house and country homes.
The recently rediscovered *An Inventory of the furniture &tc of Sr Lawrence Dundas Bt. at His House in Arlington Street* of 12 May 1768, published in the Journal of the Furniture History Society by Caddy Wilmot-Sitwell reveals the remarkable furnishings of No. 19. Here one is able to identify the suite in *N 17 Front Room* and recorded amongst other furnishings as;

4 Sophas gilt, covered with Damask
4 Leather, and 4 Cheque Cases to Do
8 Gilt Chairs, covered with Do
8 Leather, and 8 Cheque Cases to Do
No more clearly is the magnificence of Arlington Street illustrated than in the account of Lady Shelburne in her diary following her visit in 1768 where she states;
'I had vast pleasure in seeing a house, which I had so admired, and improved as much as possible. The apartment for company is up One pair of stairs, the Great Room is now hung with red damask and with a few very large and capital pictures, with very noble glasses between the piers and Gilt chairs. The long room next to it is furnished in the same manner.'

Although the 'few large and capital pictures' referred to by Lady Shelbourne cannot be precisely identified, it is without doubt that Sir Lawrence assembled one of the foremost collections of art of this period. He was in possession of both a discerning eye, impeccable taste and his interest spanned the great schools of European art. He obtained a staggering collection of Dutch pictures, including the remarkable holding of works by Teniers acquired through his agent Greenwood from the Marquis de Gravelle, as well as several Cuyps and the sublime work by van de Capelle which in Greenwood's own words, 'ye Capelle is one of ye most capital pieces that is known of him'. The famous painting he commissioned from Zoffany of he and his grandson in his Dressing room gives a further insight into his collection of Dutch paintings but he was also known to have acquires Poussin's 'Crucifixion', and Murillo's 'self-portrait'. As early as 1769 Lady Mary Coke commented that his picture collection was 'very fine'.

Indeed all that Sir Lawrence acquired or commissioned was exceptional, few matched his spending power or his voracious patronage of the finest cabinet-makers of 18th century London. Those he commissioned, as recorded in his account books is a veritable list of the leading makers of the day and includes Chippendale and Rannie, Vile and Cobb, Samuel Norman, France and Bradburn, Mayhew and Ince, James Lawson Fell and Turton, and Pierre Langlois in the 1760s alone.

Sir Lawrence Dundas
The Dundas family of Perthshire, Scotland owed their prosperity in the 18th century to Thomas Dundas (1681-1762) a woollen-draper, who through his successful business bought back

the family estate in Fingask, Perthshire. This property and much of the family's wealth had been confiscated earlier in the seventeenth century, when the family switched loyalties from the Stuarts to Charles I. Lawrence, the second son, on leaving his father's drapery shop in the Luckenbooths set up in business himself. He established his first fortune as a merchant contractor cementing his position as 'Commissary of Forage' and supplier to 'The Royal Train of Artillery' supplying goods to the British Army during their campaign against the Jacobites in 1745. These contracts made him a man of wealth. It was however during the Seven Years War (1756-1763), and his appointment as Commissary-General of the Army in Flanders that transformed his fortunes and resulted in the reference to Dundas as 'Nabob of the North'. James Boswell's claim that Dundas would 'bring home a couple of hundred thousand pounds' underestimated the scale of the profits, which others have put at between £600,000 to £800,000. The final sums were rumoured to involve nearly £2 million, an astronomical sum at the time.

Dundas' incredible achievements in business and the wealth amassed led to an equally ambitious though less successful foray into politics. In order to achieve political position, Dundas undertook the acquisition of a number of estates under the guidance of his political advisor James Masterton, to support this adventure into a political career, and buy his way into the Whig elite, whilst simultaneously becoming a leading patron of artists and craftsmen of the time. Dundas aggressively began buying land to assist in the achievement of this political ambition. Commencing with Kerse in 1749, soon to follow were Cleveland, Marske, Loftus and Aske, with its pocket borough in 1762, as well as Moor Park in 1763. With these newly acquired estates and houses, along with his purchase of 19 Arlington Street the same year for £15,000 he began to achieve political position. Dundas served as MP for Linlithgow Burghs in 1747-48, for Newcastle-under-Lyme in 1762-68, for Edinburgh in 1768-80 and 1781, and for Richmond in 1780-81. He was also a governor of the Royal Bank of Scotland in 1764-77. In addition to this, Sir Lawrence successfully negotiated a baronetcy in 1762, having made a considerable loan to the Earl of Shelburne.

It is though, as an enlightened patron and collector that Dundas' legacy continues. His extraordinarily brilliant business accomplishments allowed him the wherewithal to establish a truly remarkable collection housed across his many homes. Where his business achievements lent the financial weight, Dundas was harmoniously supported in his collecting, furnishing and decorating by his wife Margaret Bruce of Kennet (1715-1802), whom he had married in 1738.

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Sir Lawrence Dundas et son petit-fils par Johan Zoffany, 1769. Huile sur toile. © The Zetland Collection



56

PAIRE DE FAUTEUILS EN BOIS DORÉ D'ÉPOQUE GEORGE III, PAR THOMAS CHIPPENDALE, 1765, D'APRÈS UN DESSIN DE ROBERT ADAM

A PAIR OF EARLY GEORGE III GILTWOOD ARMCHAIRS, DESIGNED BY ROBERT ADAM AND MADE BY THOMAS CHIPPENDALE, 1765

the padded back, arms and seat covered in crimson floral cut-velvet silk damask, with a shaped rectangular back surrounded by foliate-tied reeded giltwood frames headed at the angles by paterae, the scrolled serpentine toprail centred by a pierced anthemia, the arms with scrolled foliate supports, the over-scrolled terminals with flowerhead rosetted, the serpentine-fronted seat above a deep seat-rail carved with a husk border carved with a shell issuing scrolling foliage ending in winged sphinxes, the sides with interlaced scrolls and sphinxes, on cabriole legs headed by anthemia supporting ribbon-tied wreaths, on hairy paw feet headed by a beaded collar enclosing castors, both chairs with incised numerals to assist construction, one chair numbered on the reverse of the front-rail 'III' and with chalk inscription 'M.H. 28/11', the other numbered 'VI', the seat-rails raised for upholstery tacking, with large screw-holes in the centre of each seat-rail and at the top of each leg for constructional tightening, the frames and side seat-rails in beechwood, the side seat-rail facings, front seat-rails and legs in limewood, with beech cross-struts, originally oil-gilt, now water-gilt over a thin lacquer with traces of original oil-gilding
42 in. high, the seats 27 in. wide; 29¾ in. wide overall; 29½ in. deep; 107 cm.; 68.5 cm.; 75.5 cm.; 75 cm.

(2)

600 000-1 000 000 €

615 000-1 030 000 US$



PROVENANCE
A suite of eight armchairs and four sofas was supplied in 1765 by Thomas Chippendale to Sir Lawrence Dundas, Bt., for the Great Room, 19 Arlington Street, London.

The current chairs were sold by the Marquess of Zetland, Christie's London, 26 April 1934, lot 73 (360 guineas). At this time the sale by the Marquess of Zetland included a sofa, lot 50 in the current sale, and four armchairs, one of which was purchased by the Victoria and Albert Museum, London, the remaining chair is also included in this sale as lot 48.

The three armchairs and a sofa acquired by Ronald Tree, Esq., probably for Ditchley Park, Oxfordshire with whom they remained until sold, Sotheby's London, 6 June 1947, lot 154;

Where purchased by Mrs Derek Fitzgerald, Heathfield Park, Sussex until sold at Sotheby's London, 5 July 1963, lot 171.

Private Collection, London, until sold The Property of a Gentleman, Christie's London, 18 June 2008, lot 4 where acquired by the current owner.

The remainder of the Suite: Three sofas and four armchairs were retained by the Marquess of Zetland in 1934 and removed from Arlington Street to Aske, Yorkshire. Of these, a pair of sofas and a pair of armchairs were sold Christie's London, 3 July 1997, lots 100 (the armchairs) and 101 (the sofas, these were subsequently offered Christie's London, 5 July 2018 lots 15 & 16, now in a Private Collection). The third sofa was on loan at Duff House, Banff until 2014 when sold privately to the Museum of Fine Art, Houston, Texas. The remaining armchairs retained in the collection.

Une suite de huit fauteuils et quatre canapés a été fournie en 1765 par Thomas Chippendale à Sir Lawrence Dundas, Bt, pour la Great Room, 19 Arlington Street, Londres.

Les fauteuils actuels ont été vendus par le marquis de Zetland, Christie's Londres, 26 avril 1934, lot 73 (360 guinées). À cette époque, la vente du marquis de Zetland comprenait un canapé, lot 50 dans la présente vente, et quatre fauteuils, dont l'un a été acheté par le Victoria and Albert Museum, Londres, le fauteuil restant est également inclus dans cette vente comme lot 48.

Les trois fauteuils et le canapé ont été acquis par Ronald Tree, Esq, probablement pour Ditchley Park, Oxfordshire, avec qui ils sont restés jusqu'à leur vente, Sotheby's Londres, 6 juin 1947, lot 154 ;

Où acheté par Mme Derek Fitzgerald, Heathfield Park, Sussex jusqu'à la vente, Sotheby's Londres, 5 juillet 1963, lot 171.

Collection privée, Londres, jusqu'à la vente de The Property of a Gentleman, Christie's Londres, 18 juin 2008, lot 4, où elle a été acquise par le propriétaire actuel.

Le reste de la suite : Trois canapés et quatre fauteuils ont été conservés par le marquis de Zetland en 1934 et déplacés d'Arlington Street à Aske, dans le Yorkshire. Parmi eux, une paire de canapés et une paire de fauteuils ont été vendus chez Christie's Londres, le 3 juillet 1997, lots 100 (les fauteuils) et 101 (les canapés, ceux-ci ont ensuite été proposés chez Christie's Londres, le 5 juillet 2018 lots 15 & 16, aujourd'hui dans une collection privée). Le troisième canapé a été prêté à Duff House, Banff jusqu'en 2014, date à laquelle il a été vendu à titre privé au Museum of Fine Art, Houston, Texas. Les autres fauteuils conservés dans la collection.

EXHIBITED
London, Lansdowne House, Loan Exhibition of English Decorative Art, 1929.

See catalogue note at SOTHEBYS.COM





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CANAPÉ EN BOIS DORÉ D'ÉPOQUE GEORGE III, PAR THOMAS CHIPPENDALE, 1765, D'APRÈS UN DESSIN DE ROBERT ADAM

AN EARLY GEORGE III GILTWOOD SOFA, DESIGNED BY ROBERT ADAM AND MADE BY THOMAS CHIPPENDALE, 1765

the padded back, arms and seat covered in crimson floral cut-velvet silk damask, with a shaped rectangular back surrounded by foliate-tied reeded giltwood frame headed at the angles by paterae, the scrolled serpentine toprail centred by a pierced anthemia, the arms with scrolled foliate supports, the over-scrolled terminals with flowerhead rosetted, the serpentine-fronted seat above a deep seat-rail carved with a husk border carved with a shell issuing scrolling foliage ending in winged sphinxes, the sides with interlaced scrolls and sphinxes, on cabriole legs headed by anthemia supporting ribbon-tied wreaths, the seat-rail facings in pine, the rounded seat-rail in pine and the reverse of the front seat-rail incised 'I'; front left, back right and centre back left feet replaced, front right foot partially replaced, with cramp-cuts, the seat-rail with ½ in. (1 cm.) upholstery tacking-rail added to the top, two beech front-to-back struts, beech corner blocks, the anthemion in the top-rail repaired, originally oil-gilt, now water-gilt over a thin lacquer with traces of the original gilding
height 43½ in.; width 99½ in.; depth 36 in.; 110,5 cm; 252,5 cm.; 91.5 cm.

PROVENANCE
A suite of eight armchairs and four sofas was supplied in 1765 by Thomas Chippendale to Sir Lawrence Dundas, Bt., for the Great Room, 19 Arlington Street, London.

The current sofa was sold by the Marquess of Zetland, Christie's London, 26 April 1934, lot 73 (360 guineas). At this time the sale by the Marquess of Zetland included four armchairs, one of which was purchased by the Victoria and Albert Museum, London, the remaining chairs are also included in this sale as lots 48 and 49.

The three armchairs and a sofa acquired by Ronald Tree, Esq., probably for Ditchley Park, Oxfordshire with whom they remained until sold, Sotheby's London, 6 June 1947, lot 154;

Where purchased by Mrs Derek Fitzgerald, Heathfield Park, Sussex until sold at Sotheby's London, 5 July 1963, lot 171.

Private Collection, London, until sold The Property of a Gentleman, Christie's London, 18 June 2008, lot 5 where acquired by the current owner.

The remainder of the Suite:

Three sofas and four armchairs were retained by the Marquess of Zetland in 1934 and removed from Arlington Street to Aske, Yorkshire.

Of these, a pair of sofas and a pair of armchairs were sold Christie's London, 3 July 1997, lots 100 (the armchairs) and 101 (the sofas, these were subsequently offered Christie's London, 5 July 2018 lots 15 & 16, now in a Private Collection).

The third sofa was on loan at Duff House, Banff until 2014 when sold privately to the Museum of Fine Art, Houston, Texas. The remaining armchairs retained in the collection.

Une suite de huit fauteuils et quatre canapés a été fournie en 1765 par Thomas Chippendale à Sir Lawrence Dundas, Bt, pour la Great Room, 19 Arlington Street, Londres.

Le canapé actuel a été vendu par le marquis de Zetland, Christie's Londres, 26 avril 1934, lot 73 (360 guinées). À cette époque, la vente du marquis de Zetland comprenait quatre fauteuils, dont l'un a été acheté par le Victoria and Albert Museum de Londres, les autres fauteuils sont également inclus dans cette vente en tant que lots 48 et 49.

Les trois fauteuils et un canapé ont été acquis par Ronald Tree, Esq, probablement pour Ditchley Park, Oxfordshire, avec qui ils sont restés jusqu'à leur vente, Sotheby's Londres, 6 juin 1947, lot 154 ;

Où acheté par Mme Derek Fitzgerald, Heathfield Park, Sussex jusqu'à la vente, Sotheby's Londres, 5 juillet 1963, lot 171.

Collection privée, Londres, jusqu'à la vente The Property of a Gentleman, Christie's Londres, 18 juin 2008, lot 5, où elle a été acquise par le propriétaire actuel.

Le reste de la suite :

Trois canapés et quatre fauteuils ont été conservés par le marquis de Zetland en 1934 et déplacés d'Arlington Street à Aske, dans le Yorkshire.

Parmi eux, une paire de canapés et une paire de fauteuils ont été vendus chez Christie's Londres, le 3 juillet 1997, lots 100 (les fauteuils) et 101 (les canapés, ceux-ci ont ensuite été proposés chez Christie's Londres, le 5 juillet 2018 lots 15 & 16, aujourd'hui dans une collection privée).

Le troisième canapé a été prêté à Duff House, Banff jusqu'en 2014, date à laquelle il a été vendu à titre privé au Museum of Fine Art, Houston, Texas. Les autres fauteuils conservés dans la collection.

See catalogue note at SOTHEBYS.COM

500 000-1 000 000 €

515 000-1 030 000 US$

58

FAUTEUIL EN BOIS DORÉ D'ÉPOQUE GEORGE III, PAR THOMAS CHIPPENDALE, 1765, D'APRÈS UN DESSIN DE ROBERT ADAM

AN EARLY GEORGE III GILTWOOD ARMCHAIR DESIGNED BY ROBERT ADAM AND MADE BY THOMAS CHIPPENDALE, 1765

the padded back, arms and seat covered in crimson floral cut-velvet silk damask, with a shaped rectangular back surrounded by a foliate-tied reeded giltwood frame headed at the angles by paterae, the scrolled serpentine toprail centred by a pierced anthemia, the arms with scrolled foliate supports, the over-scrolled terminals with flowerhead rosetted, the serpentine-fronted seat above a deep seat-rail carved with a husk border carved with a shell issuing scrolling foliage ending in winged sphinxes, the sides with interlaced scrolls and sphinxes, on cabriole legs headed by anthemia supporting ribbon-tied wreaths, on hairy paw feet headed by a beaded collar enclosing castors, with incised numerals to assist construction, incised 'VIII' on the front rail, the seat-rails raised for upholstery tacking, the frame and side seat-rails in beechwood, the side seat-rail facings, front seat-rails and legs in limewood, with beech cross-struts, originally oil-gilt, now water-gilt over a thin lacquer with traces of original oil-gilding height 42 in., the seats width 27 in.; width overall 29 ¾ in.; depth 29½ in.; 107 cm.; 68,5 cm.; 75,5 cm.; 75 cm.

200 000-400 000 €

205 000-410 000 US$



PROVENANCE

A suite of eight armchairs and four sofas was supplied in 1765 by Thomas Chippendale to Sir Lawrence Dundas, Bt., for the Great Room, 19 Arlington Street, London.

The current chair was sold by the Marquess of Zetland, Christie's London, 26 April 1934, lot 73 (360 guineas). At this time the sale by the Marquess of Zetland included a sofa, lot 50 in the current sale, and four armchairs, one of which was purchased by the Victoria and Albert Museum, London, the remaining pair of chairs is also included in this sale as lot 49.

The three armchairs and a sofa acquired by Ronald Tree, Esq., probably for Ditchley Park, Oxfordshire with whom they remained until sold, Sotheby's London, 6 June 1947, lot 154;

Where purchased by Mrs Derek Fitzgerald, Heathfield Park, Sussex until sold at Sotheby's London, 5 July 1963, lot 171.

Private Collection, London, until sold The Property of a Gentleman, Christie's London, 5 July 2012, lot 16, where acquired by the current owner.

The remainder of the Suite:

Three sofas and four armchairs were retained by the Marquess of Zetland in 1934 and removed from Arlington Street to Aske, Yorkshire.

Of these, a pair of sofas and a pair of armchairs were sold Christie's London, 3 July 1997, lots 100 (the armchairs) and 101 (the sofas, these were subsequently offered Christie's London, 5 July 2018 lots 15 & 16, now in a Private Collection).

The third sofa was on loan at Duff House, Banff until 2014 when sold privately to the Museum of Fine Art, Houston, Texas. The remaining armchairs retained in the collection.

Une suite de huit fauteuils et quatre canapés a été fournie en 1765 par Thomas Chippendale à Sir Lawrence Dundas, Bt, pour la Great Room, 19 Arlington Street, Londres.

Le fauteuil actuel a été vendu par le marquis de Zetland, Christie's Londres, 26 avril 1934, lot 73 (360 guinées). À cette époque, la vente par le marquis de Zetland comprenait un canapé, lot 50 dans la présente vente, et quatre fauteuils, dont l'un a été acheté par le Victoria and Albert Museum, Londres, la paire de chaises restantes est également incluse dans cette vente comme lot 49.

Les trois fauteuils et un canapé ont été acquis par Ronald Tree, Esq, probablement pour Ditchley Park, Oxfordshire, avec qui ils sont restés jusqu'à leur vente, Sotheby's Londres, 6 juin 1947, lot 154 ;

Où acheté par Mme Derek Fitzgerald, Heathfield Park, Sussex jusqu'à la vente, Sotheby's Londres, 5 juillet 1963, lot 171.

Collection privée, Londres, jusqu'à la vente The Property of a Gentleman, Christie's Londres, 5 juillet 2012, lot 16, où acquis par le propriétaire actuel.

Le reste de la suite :

Trois canapés et quatre fauteuils ont été retenus par le marquis de Zetland en 1934 et déplacés d'Arlington Street à Aske, dans le Yorkshire.

Parmi eux, une paire de canapés et une paire de fauteuils ont été vendus chez Christie's Londres, le 3 juillet 1997, lots 100 (les fauteuils) et 101 (les canapés, ceux-ci ont ensuite été proposés chez Christie's Londres, le 5 juillet 2018 lots 15 & 16, aujourd'hui dans une collection privée).

Le troisième canapé a été prêté à Duff House, Banff jusqu'en 2014, date à laquelle il a été vendu en privé au Museum of Fine Art, Houston, Texas. Les autres fauteuils conservés dans la collection.

See catalogue note at SOTHEBYS.COM





Vue du château de Saint-Cloud, vers 1675, attribué à Etienne Allegrain (1644-1736). Huile sur toile. Château de Versailles
© RMN-Grand Palais (Château de Versailles) / Gérard Blot

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PAIRE DE VASES "À BANDEAU" EN PORCELAINE DURE ET BRONZE DORÉ, MANUFACTURE DE SÈVRES, VERS 1792

A PAIR OF GILT-BRONZE MOUNTED HARD PASTE SÈVRES PORCELAIN BLACK-GROUND CHINOISERIE VASES "À BANDEAU", THE MOUNTS ATTRIBUTED TO FRANÇOIS RÉMOND, CIRCA 1792

la porcelaine par Pierre-André Le Guay et Charles-Antoine Didier, la monture de la fin de l'époque Louis XVI, attribuée à François Rémond

with ormolu dragon handles, the dragons perched on tapering pierced ring, trellis and harebell fretwork supports terminating at the socle cast with band of berried egg and dart ornament above down-turned stiff-leaves on a circular foot and square plinth base, the porcelain vase moulded with a broad central band, painted with chinoiserie scenes of courtly figures in Oriental costume to one side with a couple and child, the other with a male and a female figure with child in attendance, before altars, braziers, flower baskets and pagoda in a naturalistic setting, the black-ground necks decorated in gold and platinum with swags of flowers and pearls, the black-ground lower portions similarly decorated with chinoiserie parasol ornament and swags suspended from ribbons above branches height 12½in. ; width 20 in.; 32.5 cm; 20 cm.

(2)

PROVENANCE
Certainement vendu aux enchères par le gouvernement révolutionnaire de la France lors de la vente par lot au Château de Saint-Cloud en septembre 1797, lot 26;
Sotheby's, Paris, 15 décembre 2003, lot 121;
Collection Dimitri Mavrommatis;
Christie's Londres, 4 juillet 2013, lot 25.

LITERATURE
V. Bougault, Connaissance des Arts, 2004, No. 620, page 58.J.
G. de Bellaigue, *French Porcelain in the Collection of Her Majesty The Queen*, 2009, Vol. I, Vol. II, Pages 507-508.
J. Whitehead, *Sèvres at the Time of Louis XVI*, 2010, p. 108

300 000-500 000 €

154 000-256 000 US$











Paire de vases de Sèvres, 1791. © Metropolitan Museum of Art, New York (inv.1971.206.23)

In the late 18th and early 19th century the Sèvres factory produced table wares and vases which imitated Asian lacquer which would be decorated in shades of gold and platinum on a black ground. Of the approximately 40 entries in the Sèvres records for vases and other pieces of form decorated using this technique (*'fond noir Chinois'* or *'fond noir Chinois en or'*), approximately 23 are known to have survived. Identifiable in the factory records for 1792, the present pair are the only vases *à bandeau* recorded as decorated in this style.

Despite the absence of a mark, the comparative examination of the Sevres kiln registers makes it possible to bring our vases closer to a pair being fired on in December 1792. The vases appear in the 1792 Painter's Registers in October under the work of Leguay:
'2Le 15 8bre: 2 vases à Bandeau fond noir .... Sujets Chinois' (Arch. M.N.S. Vj'5 f° 137 r°)

The same register describes under the work of Didier:
'July 13, 1792, 2 Vases, peints par M. Le Guay..........décoration Chinoise sur le fond noir.' (Arch. M.N.S.Vj'5 f° 105)

The vases can be identified again in the Kiln register on 10 December 1792 as *'2 Vases fond noir Chinois Coloriés, Le Guay Didier'*, (2 black ground vases coloured Chinoiserie, Le Guay Didier). (Arch. M.N.S. Vl' 3, f° 219 r°)

The pair of vases painted by Le Guay are the only vases with this type of decoration which are described as *'à Bandeau'*. Other black-ground vases are described in the records with terms such as *'Chinois'* or *'Chinois en or'*, but in this instance the decoration is specifically *'Chinoise sur le fond noir'*, (Chinese on a black ground). The whereabouts of these vases until 1797 is not certain. It is possible that they could be the vases which were sent to the depots of the Commissaires du Muséum National and described tantalisingly as *'No. 52. Deux Vases fond vieux Lacque de la Chine aussi de Porcelaine de seves. Pour anses des dragons ailés la base doré d'or moulu'*. Although as de Bellaigue points out, this description could refer to either the present vases or those in the Royal Collection. The description of a pair of vases in a lottery sale in September 1797 almost certainly refers to the present pair. The Revolutionary Government organised parties at the Château de Saint-Cloud to sell confiscated luxury goods including porcelain from various factories by lottery. Entitled *'Exposition des tapisseries des Gobelins, Porcelaines de Sèvres, et description des Tableaux existans au château de Saint Cloud. A Paris, Fructidor an Vème'*, the sale catalogue lists lot 26 as follows: *'No 26 - deux vases à bandeau, fond noir, imitant le laque'*, [two vases with bands, black-ground, imitating lacquer].

The *ciseleur-doreur* François Rémond was considered one of the foremost *doreur sur métaux* of the Louis XVI period. He succeeded in attracting the most important clients and he also collaborated extensively with the *marchand -mercier* Dominique Daguerre who supplied the French court. After the Revolution, in collaboration with the architect Henry Holland, Daguerre oversaw furnishing the Prince of Wales's new London residence, Carton House. The dragon mounts on these vases bear a strong resemblance to those on a pair of black-ground Sèvres pot-pourri vases (inv. RCIN 2347. 1-2) decorated with gold and platinum chinoiseries in the British Royal Collection, dating 1791-1792. The Royal Collection vases were bought by the future King George IV, possibly in 1815.

Today, only about seventeen vases with a black ground are known to have survived and have been published, including:
A pair of vases with dragon form mounts, and a pair of *vase Etrusque* in the Royal Collection, (de Bellaigue, *op. cit.* and Guy F. Laking, *Sèvres Porcelain at Buckingham Palace and Windsor Castle, London* 1907, n°286-287, p. 158, pl. 61); two pairs of bottle vases, a ewer and an oval lion-headed cassolette in Belton House, Grantham;
a pair of *vase Chinois* in the Wrightsman Collection at the Metropolitan Museum, New York (Carl C. Dauterman, *The Wrightsman Collection,* Vol. IV, New York, 1970, no. 91, p. 223-224 and Svend Eriksen, Geoffrey de Bellaigue, *Sèvres Porcelain*, London 1987, no. 157, p. 352);
another pair of the same shape at the Château de Compiègne (Musée national du Château de Compiègne, *Porcelaines et Terres de Sèvres,* Paris, 1993, n° 4, p. 53);
and a third pair at the Grand Trianon (Denise Ledoux- Lebard, *Inventaire général du musée de Versailles et des Trianons, le Grand Trianon,* Paris, 1975, p. 35); and a set of three flower vases sold at Christie's London, 30 June 30 1986, lot 221.

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TABATIÈRE EN OR ET ÉMAIL PAR JOSEPH-ETIENNE BLERZY, PARIS, 1776

A GOLD AND ENAMEL SNUFF BOX, JOSEPH-ETIENNE BLERZY, PARIS, 1776

de forme ovale, le couvercle serti d'une plaque émaillée représentant Télémaque quittant l'Egypte, sur fond rose pâle opalescent

oval, the lid centred with an oval enamel plaque painted with 'The Departure of Telemachus from Egypt', based on an engraving after Charles Monnet (1732-1808), fig. 1, on an opalescent pale pink background, crowned by a translucent green enamel bow, within white enamel bead borders and green enamel laurel wreath, on a reeded engine-turned ground enamelled to simulate leopard fur, further borders of beads and bright red and green enamel foliage on a finely matted ground, the sides and base similarly decorated, the leopard fur-patterened enamel panels divided by chased garland-hung pilasters, *the base with maker's mark, charge and discharge mark of Jean Baptiste Fouache (1774-1780), Paris date letter N for 1776, the lid and left rim with further illegible marks, the left rim numbered: 455,*
length 3¼in.; 8,5cm.

PROVENANCE
Mayer Carl von Rothschild (1820-86), Francfort ;
Emma Louise von Rothschild (1844-1935);
Puis par descendance à Victor, 3ème Lord Rothschild, Londres ;
Christie's Londres, *The Lord Rothschild Collection*, 30 juin 1982, lot 32;
Christie's Londres, 25-26 novembre 2014, lot 210.

Lord Rothschild's collection of gold boxes was inherited principally from Baron Carl von Rothschild of Frankfurt. On Baron Carl's death in 1886 his remarkable collection, located in his mansion at Untermainkai in Frankfurt, was divided amongst his five daughters, the second of whom, Emma Louise, married Nathan Mayer, 1st Lord Rothschild. The gold boxes and other works of art, augmented by the inheritance of Lady Rothschild's father-in-law, Baron Lionel de Rothschild, were housed at 148 Piccadilly. The contents of 148 Piccadilly were sold in 1937, but the boxes were retained by Lord Rothschild and subsequently sold on 30 June 1982. They formed an important group of the finest examples of the works of the most talented Paris goldsmiths of the 18th century, while exceptional boxes from other centres of production were also represented (see P. Shirley, 'The Rothschilds as Collectors of Gold Boxes' in: eds. T. Murdoch and H. Zech, *Going for Gold*, London, 2014, pp. 236-7).

LITERATURE
Inventory of the collection of Freiherr Carl von Rothschild, Untermainquai No. 15, Frankfurt, 1886)

100 000-150 000 €

103 000-154 000 US$



Fig.3. Le départ de Télémaque d'Egypte", 1775 de The Copper-Plate Magazine or A Monthly Treasure, Londres, 1775. © The Print Collector / Alamy Stock Photo







Verzeichniss

der

Freiherrlich
Carl von Rothschild'schen Sammlung

Untermainquai No. 15.

126 Eine ovale gold. emaill. Dose, Fond tigerfellfarbig, mit gold. Relief-Rändern auf weissem Grunde, Mitte Emaille-Miniature zwei Figuren mit Amor. Länge 8 cm., Breite 6 cm.

127 Desgl., Fond kleingefleckte Tigerfell-Farbe, Ränder in farbiger Emaille, in der Mitte eine Emaille an grüner Schleife: „Abschieds-Scene eines Türken". Länge 8 cm., Breite 6 cm.

128 Desgl., Emaille en-pleine, mit vielen Figuren. Gez. Made-

Fig. 1, 2. Inventaire de la collection de Freiherr Carl von Rothschild, Untermainquai 15, [Frankfurt am Main], 1886. © Rothschild Archive, RAL 000/848/35/1.



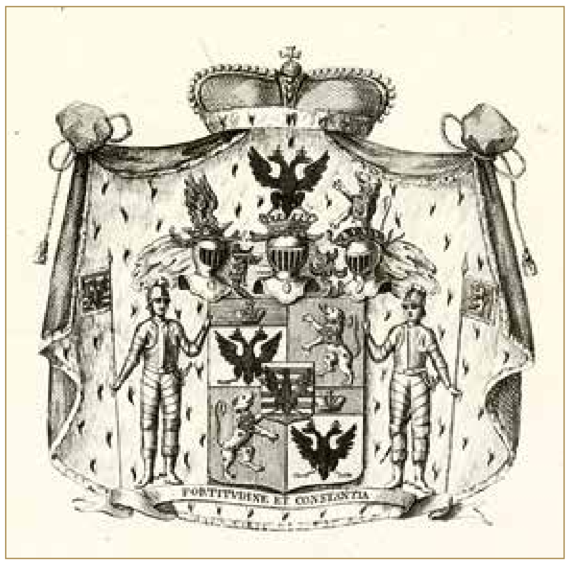
According to the *Verzeichnis der Freiherrlich Carl von Rothschild'schen Sammlung (fig.1, 2)*, the inventory listing the Rothschild collection in Frankfurt in 1886, the enamel plaque on the present lot represents the 'Abschieds-Scene eines Türken' ('Farewell of a Turk'). The scene had subsequently erroneously been identified as Jason taking leave from King Pelias, but the source is in fact an engraving of *The Departure of Telemachus from Egypt*, 1775 (fig. 3). It formed part of a series of illustration to *The Adventures of Telemachus,* a novel originally published in French in 1699. Its author, François Fénelon, was an archbishop who was tasked with tutoring the young Duke of Burgundy, grandson of Louis XIV and second in line to the French throne. While *The Adventures of Telemachus* was originally written as an educational tool for the young Duke, it quickly became extremely popular across Europe and remained so for much of the eighteenth century, with the illustrations being disseminated among artists and craftsmen. At the point in the narrative which is represented here, against an opalescent pink enamel sky in the present lot, Telemachus is concluding a period in Egypt that he had entered as a prisoner, but during which he won esteem from the just and wise King Sesostris on account of his virtuous behaviour.

Another gold box by Blerzy set with an enamel miniature painted with the same subject belongs to the Gilbert Collection in London (LOAN:GILBERT.1030-2008), and a second example, also decorated with a very similar miniature to the one in the present lot is to be found in the collection of the Musée du Louvre (inv no OA 6778). The gold and enamel box in the Louvre is marked for Esaias Obicker, one of the most talented Hanau *bijoutiers* in the later 18th century, once more demonstrating both Paris' trailblazing influence at the time and the fastness with which engravings as sources for enamel plaques were disseminated across the most prolific centres of production. A champagne-coloured enamel and gold box by Charles Ouizille, now in the Metropolitan Museum in New York, is also set with an enamel miniature representing Telemachus' Departure from Egypt, painted *en grisaille* (acc. no 48.187.456).

Joseph-Etienne Blerzy was apprenticed to François-Joachim Aubert, a goldsmith who specialised in mounting tortoiseshell and lacquer snuff boxes, on 27 February 1750. Aubert also acted as sponsor in 1768 when Blerzy became master, from the pont au Change. His shop, under the sign of the 'ville de Leipzig', remained on the bridge until 1785 when all the houses were pulled down to widen the road. He then moved to the rue de la Monnaie 41, and sometime before 1798 to the rue du Coq St. Honoré where he is recorded in the Almanach de Commerce in 1806 with his brother Etienne-Lucien. Not only is the present lot an excellent example of exquisite enamelling, but it also shows the most successful use of innovative or new decorative motifs for which Blerzy as one of the most prolific, imaginative and technically-accomplished gold box makers in Paris in the late 18th century became known for.

The present box falls neatly in the height of the extravagant fashion of leopard or tiger fur in enamel in the mid-1770s in Paris and is doubtlessly the most splendorous of the known examples. A few circular bonbonnieres enamelled in leopard-fur pattern by Blerzy are recorded, one made in the same year as the present lot (Sotheby Parke Bernet, Zurich, 23 November 1978, lot 22), and another example dated 1776, with the leopard pattern framed by blue and white enamel husk borders (Sotheby's Geneva, 17 May 1984, lot 301). Another leopard enamel gold box by Charles Le Bastier, Paris, 1774/75, belongs to the Thurn and Taxis Collection (Lorenz Seelig, *Golddosen des 18. Jahrhunderts aus dem Besitz der Fürsten von Thurn und Taxis*, Munich, 2007, no. 12, p. 182). Furthermore, a third famous Parisian box maker, Jean Delobel, also used the pattern for a bonbonniere centred with green enamel rosettes (Sotheby's London, 9 November 2000, lot 72). Most of these trends or fashions for certain styles, colours or even materials for the decoration of gold boxes and other objects of vertu made in Paris from the mid-18th century until the Revolution were quite short-lived, and makers like Blerzy quickly adapted to the market's demands for innovations by constantly inventing or turning to new designs, such as the vermiculated or dendritic pattern over opalescent *gorge de pigeon* enamel which became fashionable in the 1780s (see for example a gold box decorated in vermiculated enamel by Jean-Etienne Blerzy, dated 1781; Snowman, *op. cit.*, p. 227, plate 466). The extravagant imitation of leopard fur in enamel, however, seems to have been so successful that it lasted for much over a decade. One earlier example by Jean-François Defer, 1766, now in the collection of the Rijksmuseum, seems to be the only exception predating the aforementioned boxes from the mid-1770s (see Snowman, *op. cit.*, plate 424). The latest recorded bonbonniere decorated in dark leopard spots was made by Louis Lacarrière, Paris, as late as 1783 (A. Kenneth Snowman, *Eighteenth Century Gold Boxes of Europe,* London, 1990, plate 478, p. 233). Interestingly, this box is also inscribed: *Du petit Dunkerque,* which was the most fashionable and high-quality luxury goods shop at the time in Paris, owned by the famous *merchand-mercier* Charles-Raymond Granchez, who evidently still considered leopard print a best-seller in 1783 (see Selig, *op. cit.*, p. 182). In fact, shortly after Joseph-Etienne Blerzy had created the present lot, in 1777 Granchez specifically advertised 'bonbonnières en or et émail tigrées', once more demonstrating how *en vogue* the wild animal print was, which has certainly lost nothing of its fascination today.





Les armoiries du comte Grigori Orloff



Portrait du comte Grigori Orloff, 1762 gravure sur cuivre d'Eugraf Tchemessov (1737–1765) d'après Pietro Rotari (1707-1762)



Portrait de Catherine II, d'après Alexander Roslin (1718-1793). huile sur toile. Collection privée © Archives Sotheby's



61

TERRINE COUVERTE ET SON PRÉSENTOIR DU SERVICE ORLOFF EN ARGENT PAR JACQUES-NICOLAS ROETTIERS, PARIS, 1770-1771

A FRENCH SILVER SOUP TUREEN, COVER AND STAND, JACQUES-NICOLAS ROETTIERS, PARIS, 1770-1771

PROVENANT DU SERVICE ORLOFF - FROM THE ORLOFF SERVICE

le corps cannelé reposant sur quatre pieds à enroulements à décor de piastres et de feuilles de chêne, orné d'une frise de feuilles de laurier et baies, le couvercle ciselé de vaguelettes sur fond amati alterné de rosaces

the oval fluted body resting on four scrolling feet applied with acanthus foliage, panels and berried laurel garlands, the fluted domed cover with a band of Vitruvian scrolls on matted ground

length of the tureen 17,12 in.; length of the stand 19$\frac{11}{16}$in.; weight 421,8 oz. ; 43,5 cm ; 50 cm.; 11960 g.

PROVENANCE

Catherine II, impératrice de Russie (1729-1796)
Offert au Comte Gregory Orloff (1734-1783) en 1772
Ré-acquis par Catherine II en 1784 et par descendance dans les collections impériales jusqu'au tsar Nicolas II (1868-1918) jusqu'en 1917
Gouvernement soviétique depuis 1929
Peut-être Hermann Ball et Paul Graupe, Berlin, 25 septembre 1923, lot 44 ou 45.
Collection privée, Monaco
Christie's Paris, 8 novembre 2013, lot 135
Koopman Rare Art, Londres, 2013

LITERATURE

The model of the soup tureen is illustrated in Baron A. de Foelkersam, *Inventaire de l'argenterie conservée dans les garde-meubles des palais impériaux*, St. Petersburg, 1907, pl. 32.

700 000-1 000 000 €

720 000-1 030 000 US$



The Orloff service

Catherine II of Russia (1729-1796), a German princess, born Sophie-Frédérique-Augusta von Anhalt, was chosen by Empress Elisabeth to marry her son and heir to the throne, the future Peter III, in order to strengthen the ties between the two nations. The union, celebrated in 1745, was not a happy one and the young woman overthrew her husband in 1762 becoming Catherine II. This annexation of the throne was made possible by the Orloff brothers, including Gregory (1734-1783), her favorite.

An enlightened despot, she strengthened national unity by reforming the provinces, annexed Crimea and Poland and suppressed internal revolts. A Francophile, she was interested in the spirit of the Enlightenment, corresponding with Voltaire in particular and inviting him to stay with her in 1773. She even bought his library at his death in 1778. She also wrote fourteen theatre pieces in french.

She was also known as an art lover. She inherited the collections of the Tsarina Elisabeth and bought many collections including the paintings of Johann Gotkowski in 1764 and those of Robert Walpole's descendants in 1779. In order to decorate the various palaces of her vast empire, she ordered large silver services from the silversmiths of the European capitals Paris, London, Berlin but also St Petersburg. Thus, services were created for the palaces of Kazan, Riga, Nizhny Novgorod and Ekaterinoslav.

For her own service, Catherine could admire the Paris service made for her mother-in-law by François-Thomas Germain in 1756. However, the tsarina did not want any more rocaille and its asymmetrical forms, she wanted a service in the era with innovative designs. For this purpose she commissioned the sculptor Etienne-Maurice Falconet, a regular at the Court since his arrival in 1766, to have a service made for about sixty people. This order is very well documented thanks to the correspondence between the tsarina and the sculptor. Thus on February 13, 1770, she wrote "*I have heard that you have drawings of silver service; I will see them gladly if you show them to me, because the fantasy could well take me to order one for about sixty persons*". (L. Reau, *Correspondance de Falconet avec Catherine II*, 1767-1778, Paris, 1921).

Falconet requested several designs from various silversmiths like Spriman and finally chose the Roëttiers family to execute this fabulous order of more than three thousand pieces including eight pots-à-oille (circular), eight tureens (oval), forty-eight pairs of torches, hundreds of plates and thousands of place settings. In 1771, she added to her initial order chocolate pots, milk jugs and stoves. The total cost of this service is estimated at one million two hundred thousand pounds (Foelkersam, *Inventaire de l'argenterie conservée dans les garde-meubles des palais impériaux*, St Petersburg, 1907).

The style of this service is innovative, inspired by the first excavations of Pompeii and Herculaneum publications thanks to the King of the Two-Sicilies in the years 1750-1760 and the rediscovery of the sober and delicate ancient style. No more scrolls or shells, but rosettes, flutes and laurel leaves which are found in the designs presented by the Roëttiers. This family of Antwerp origin is a great dynasty of goldsmiths and medal engravers. Jacques, born in 1707, received his training in the workshops of Thomas Germain and Nicolas Besnier. He was received as a master in 1733 and married Marie-Anne Besnier, the daughter of his master, the following year. He collaborated with his father-in-law who gave up his apartment in the Louvre in 1751. Taking advantage of his father-in-law's position, he received prestigious orders and quickly became the King's ordinary silversmith with his own lodging in the Louvre. His son Jacques-Nicolas began his apprenticeship in his father's workshop in 1752 before becoming master in 1765. Father and son worked at the Court and made gold tableware for Madame du Barry.

When Falconet entrusted them with the order of Catherine II, through the intermediary of the company Barral, Chanony & compagnie, and after numerous exchanges of letters and revisions of the drawings, its realization was very fast, the tsarina did not intend to wait. She made the first payment on January 14, 1771 via her agent at the French court Nikolai Khotinski. The silversmiths immediately set to work, starting with the most important pieces, the pots-à-oille and the tureens. According to Falconet "*they are encouraged to do well by the approval with which Your Majesty honored their sketches and I would be deceived if, for the execution, they did not make all that there can be of better in the kind*". The order was so large that the Roëttiers even had to subcontract certain pieces, such as the plates, to the silversmiths Edmé-Pierre Balzac and Claude-Pierre Deville to meet the deadlines.

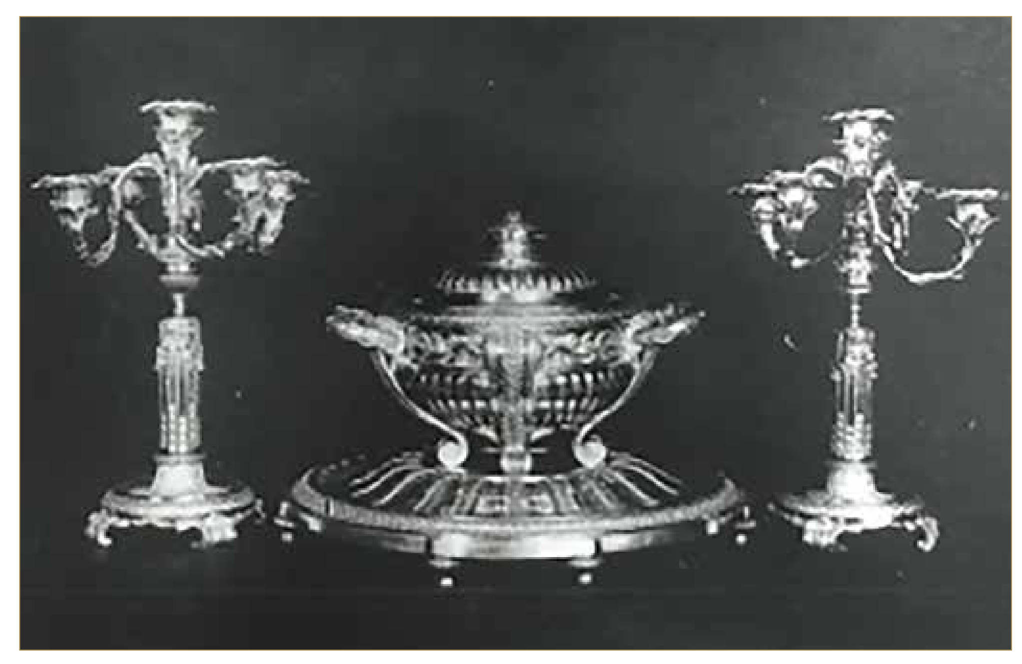
Between May 1771 and September 1775, thirteen or fourteen shipments per boat were sent to deliver the service, the majority being delivered in eighteen months. The tsarina was very satisfied with the service, as she wrote to Falconet on August 18, 1771: "*I am very happy that Mrs. Roitiers are satisfied; I am very happy with a dozen pieces of silver plate that I received from Paris a month ago*".

Even if she had herself corrected and chosen the designs of this personal service, she did not enjoy it for long. Indeed, she offered this magnificent service to Gregory Orloff, her favorite for more than twelve years. Their relations have deteriorated for some time, Orloff has left to negotiate peace with the Ottomans in Folchany and Catherine has replaced Gregory with the young Alexander Vasiltchikov as her favorite.
The service is thus a gift of rupture, as she explains it to the elder brother Orloff, political adviser "*the silver service, of French invoice, which is in the cabinet. I wish to give it to the count G.G with the one that was bought to Danish minister for our daily use* ".

Gregory Orloff took this service with him during his exile in Holland and kept it some ten years until his death in 1783. Catherine II was very affected by this disappearance and wished to buy back the service to the heirs, as she confides it to her aide-de-camp Colonel Buxhoevden "*that the mentioned service... be inventoried and weighed with their case and delivered to the persons in charge of the goldsmith's shop of his Majesty Konstantin Kulichin and Ivan Rodionov*". She also wanted the Orloff family coat of arms to be removed, as evidenced by a letter from the court chancellor Aleksandr Bezborodko to Gregorii Nikitich Orloff "*Her Majesty wishes to keep the service for general use and wishes the coat of arms to be removed*".

After the death of Catherine II in 1796, the service was kept in the imperial collections, undergoing successive castings in 1838, 1841 and 1849. From 1904 it remained in the Imperial Winter Museum where it is listed by Baron Foelkersam in 1907. He still listed eight hundred and forty-two pieces. During the Russian Revolution of 1917, the imperial collections were confiscated and the new Soviet government sold the pieces of the service in the 1920s through the Antikvariat agency and by mutual agreement in Berlin to the major collectors. The majority of the service was sold in Berlin in September 1930 at large auctions organized by Ball & Graupe. The French art dealer Jacques Helft acquired many lots which he then sold to the most important European collectors, such as a pair of pots-à-oille to Moïse de Camondo, pieces which are now kept in the Musée des Arts Décoratifs in Paris.
Today, about two hundred and thirty pieces are listed in public collections (Louvre Museum, Hermitage Museum, Metropolitan Museum of New York) and in private collections. Some of them have been offered at auction, such as in 1971 in the David-Weill collection, in 1992 in the Ortiz-Patino collection in New York, and in 2011 in the Paul-Louis Weiller collection in Paris.





Le service Orloff. Planche 32. Baron A. de Foelkersam,Inventaire de l'argenterie conserve dans les garde-meubles des palais impériaux, 1907.

The tureens and pots-à-oille are the most prestigious and important pieces of the service, they are the showcase of the new neoclassical style that will be in vogue from 1775 at the court of Versailles and throughout Europe. If the pots-à-oille are numbered from 1 to 8, the tureens are numbered from 9 to 16. The manufacture of these pieces is classical, in four parts, the feet and the decoration being added later, with the additional refinement of engraving the inside of the lid. Among these major pieces, a pot-à-oille is preserved in the Louvre Museum, one in the Metropolitan Museum of New York and a pair in the Museum of Decorative Arts in Paris; the soup tureens are preserved in the Kremlin State Museum in Moscow. The other pieces are kept in private collections or have been melted down.

Jacques Nicolas Roëttiers

The family context in which Jacques Nicolas Roëttiers (1736-1788) was born predestined him for an immense career, because of the already widely established reputation of his father, Jacques Roëttiers (1707-1784), one of the most famous goldsmiths of his time. Jacques had himself taken over the business from his father-in-law, Nicolas Besnier. Jacques Roëttiers, from a dynasty of medal engravers from Flanders, built his reputation for excellence partly on his skills as a draughtsman and sculptor, particularly visible on a commission, on December 6, 1734, which made him famous: that of making a table centrepiece for the duc de Bourbon, by order of the king, now in the Louvre Museum.

It is in this context that Jacques Nicolas Roëttiers, eldest son of Jacques Roëttiers, became his father's apprentice at the age of sixteen, in the Galeries du Louvre. His apprenticeship contract stipulated that the apprentice was forbidden to work elsewhere; this clause does not seem to have been scrupulously respected insofar as Jacques Nicolas, in addition to attending philosophy classes at the Collège des Lombards, also tried his hand at painting and sculpture: on December 31, 1757, he was awarded the first prize for sculpture by the jury of the district to the students of the Académie royale de peinture et de sculpture. This multidisciplinary training was tolerated if not encouraged by his father, who thought to perpetuate his business by training his son to excellence.

The company "Roëttiers père et fils" was born in 1762. In 1765, Jacques Nicolas Roëttiers was received as a master goldsmith in Paris and had his hallmark inscribed: "J N R, a sheaf of wheat". The "Roëttiers père et fils" honored numerous court orders, in particular, the so-called "Orloff" service for Catherine II of Russia, in 1771-1772, probably one of the last orders honored by the silversmiths. They also received several orders from Mme du Barry, documented by the Goncourt brothers.

After ten years of activity, the company was dissolved at the end of 1773: Jacques became a nobleman, as did his sons, by descent. Their employment, which attached them to the service of the king, could "give rise to doubts about a derogation to the quality of noble" (Letters Patent, February 1772, folios 54 to 56). They were therefore obliged to stop working as goldsmiths. Jacques Nicolas was elected alderman of Paris in August 1775 and sold the family business and his house to Robert-Joseph Auguste in 1777. Becoming Jacques Nicolas Roëttiers de la Tour, he then engaged in wholesale trade and investments in industry; he became one of the pioneers in the establishment of the iron industry in Creusot.

Around 1784-1785, following bad business, Jacques Nicolas Roëttiers de la Tour returned to the practice of art and made busts of two dukes of Brissac as sculptor to Monsieur le Cardinal de Rohan. In 1786, he left France to settle in Madrid where he was accepted as a sculptor at the Academy of San Fernando. He died in this city on September 16, 1788.

Jacques Tuchendler, *Les Roëttiers de La Tour et de Montaleau, Orfèvres, francs-maçons, industriels, XVIIIe et XIXe siècles*, 2016, Kronos, Editions S.P.M.

Carlier Yves, "Sculpture et orfèvrerie à Paris au XVIII siècle : Jacques et Jacques-Nicolas Roëttiers." In: Revue de l'Art, 1994, n°105. pp. 61-69

62

PAIRE DE VASES EN MARBRE VERT ET BRONZE DORÉ D'ÉPOQUE LOUIS XV, VERS 1770

A PAIR OF LOUIS XV GILT-BRONZE MOUNTED GREEN MARBLE VASES, CIRCA 1770

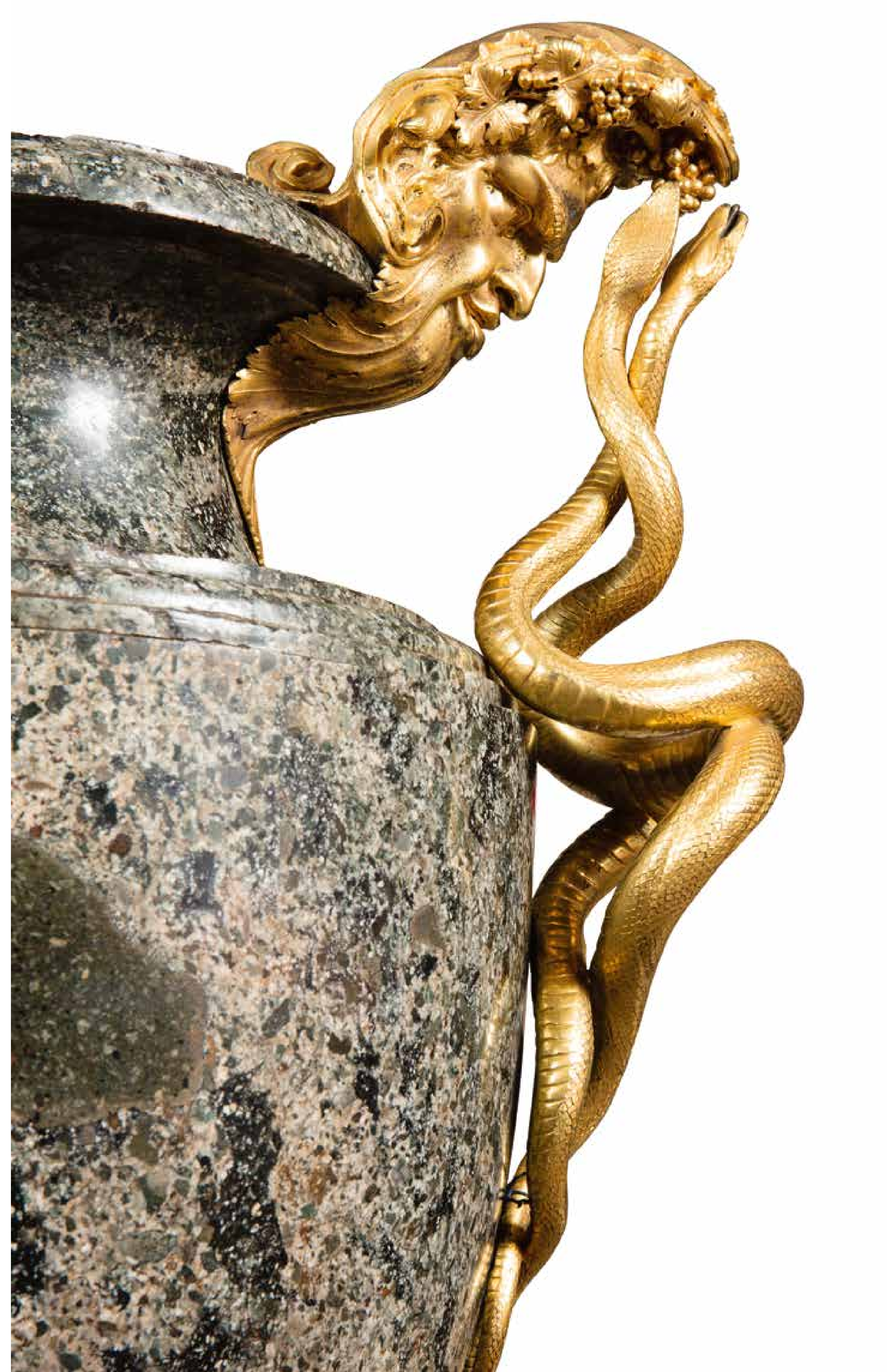
the ovoid bodies with gilt bronze acanthus to lower section, entwined serpent handles ending on satyr heads, and later waisted circular bronze socles, on *faux* marble pedestals
height 34¼in. diameter 14½in.; with pedestals 81½in.; 87 cm.; 37 cm.; 207 cm.

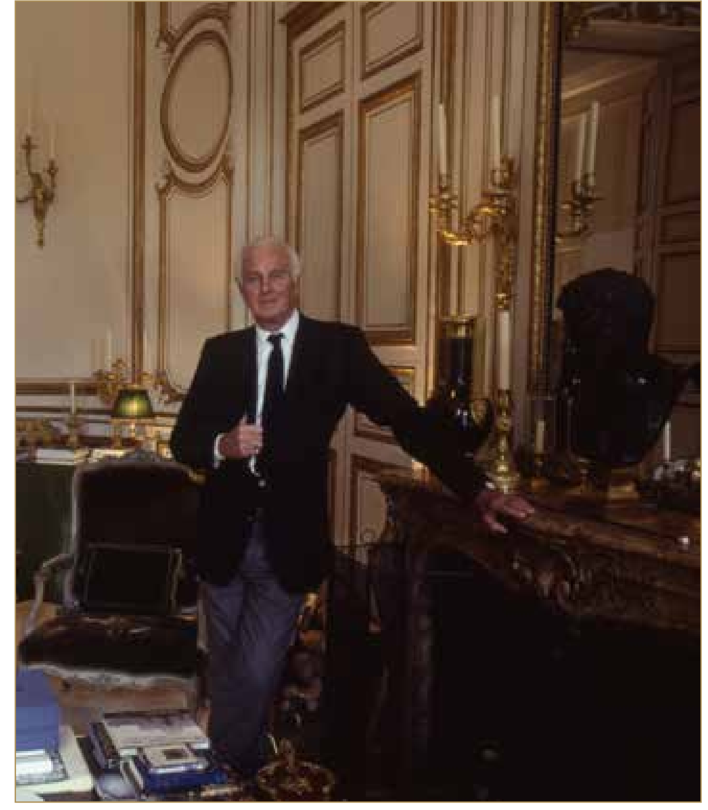
(2)

PROVENANCE
Collection Arnold Seligmann, Paris;
Collection Baron Seillière, Paris;
Galerie Maurice Segoura, Paris;
Collection Hubert de Givenchy;
Christie's Paris, *La Galerie de Girardon : Evocation par Hubert de Givenchy*, juillet 2012.

250 000-400 000 €

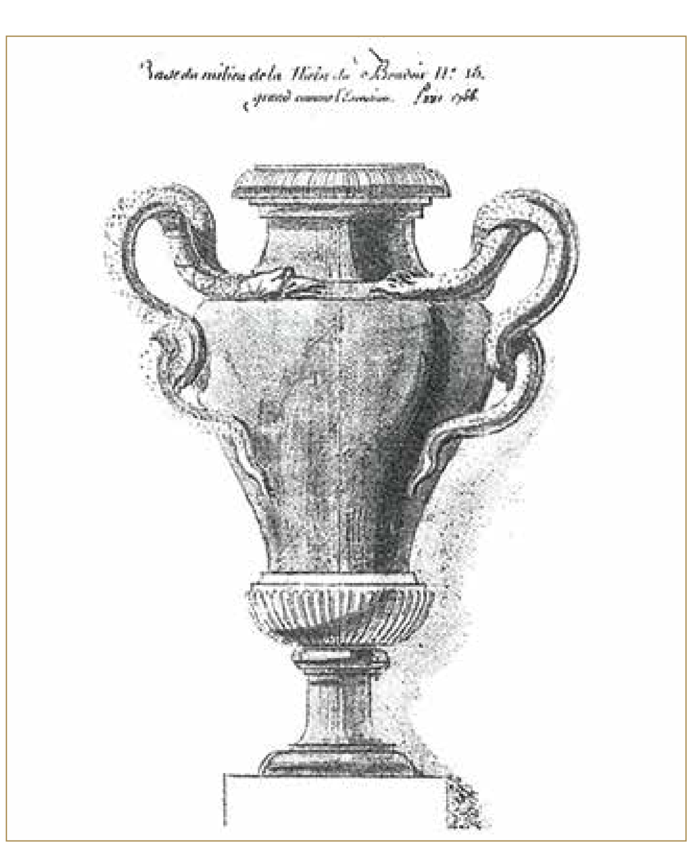
256 000-410 000 US$







Portrait du couturier français Hubert de Givenchy, en 1993.
Jean-Noel DE SOYE/Gamma Rapho via Getty Images



Projet de vase, Jean-Louis Prieur, 1766, Université de Varsovie.

The motif of intertwined snakes as a vase ornament, which was already popular in the antiquity, was rediscovered in the 17th century thanks to Stefano della Bella's *Raccolta di Vasi Diversi*, published in 1646, and later with Giovanni Lanfranco's *Raccolta di Vasi Diversi*, published only in 1713. In the second half of the 18th century, much in accordance with the '*goût grec*', the motif started to be naturally adapted in gilded bronze. Architects and ornamentalists often resorted to it, as illustrated by a drawing by the *bronzier* Jean-Louis Prieur (fig. 2, at the University Library in Warsaw), made in 1766 at the request of Victor Louis to decorate the boudoir of the Royal Castle in Warsaw. Published in 1777 in the *Recueil d'Ornemens à l'usage des jeunes artistes qui se destinent à la décoration des bâtiments*, Gilles-Paul Cauvet's vase designs combine snakes and satyr heads (fig. 1).

Interestingly, the serpents and Bacchic masks on the present vases are identical to those adorning the granite vases sold at Sotheby's Paris, 5 November 2014, lot 323. A parallel can also be drawn with a pair of green porphyry vases with similar handles from the collection of Richard Mique, Marie-Antoinette's famous architect, now in the Louvre (D. Alcouffe, A. Dion-Tenenbaum and G. Mabille, *Les bronzes d'ameublement du Louvre*, Dijon 2004, p. 226, n° 113). The porphyry in these vases comes in fact from a quarry in the Vosges, probably that of Mique's son-in-law, Perruchot de Longueville (cf. M. Müntz de Raissac, "Quatre vases en porphyre de la collection Richard Mique", La Revue du Louvre, 1990, n°5, p. 386-390).

Other vases with similar snake handles include: a pair of granite vases from the Wildenstein Collection (Christie's London, 14 December 2005, lot 74) and a porphyry vase from the Wallace Collection dating from 1760-1765 (P. Hughes, *The Wallace Collection, Catalogue of furniture*, vol. III, London 1996, p.1378, fig. 283). Nevertheless, the curved Bacchic masks motifs should be noted for their exceptional quality, but also for their unusual positioning and therefore chased in the round.

The craze for objects mounted in granite, onyx, porphyry and other hardstones, which peaked in the second half of the 18th century in France, encouraged the administration, in particular the Menus-Plaisirs under the authority of the Duc d'Aumont, to favour France's marble resources in order to limit the import of Italian specimens. Fortunately discovered in 1768, the marble deposits of the Vosges were soon exploited by royal factories, such as the one in Remiremont, from which the granite vases sold at Sotheby's came.

See extended note at sothebys.com





63

IMPORTANTE PAIRE DE DIEUX FLEUVES DU TIBRE ET DU NIL EN BRONZE, FRANCE, XIXE SIÈCLE, D'APRÈS L'ANTIQUE, SUR DES SOCLES EN MARQUETERIE BOULLE, XIXE SIÈCLE, ATTRIBUÉS À PIERRE-FRANCOIS HENRI LEVASSEUR (1764-1841)

A PAIR OF FRENCH BRONZES OF THE RIVER GOD TIBER AND THE RIVER GOD NILE, 19TH CENTURY, AFTER THE ANTIQUE ON 19TH CENTURY BOULLE MARQUETRY BASES ATTRIBUTED TO PIERRE-FRANÇOIS HENRI LEVASSEUR, CALLED LEVASSEUR LE JEUNE (1764-1841)

each bronze marked on the underside in black ink *23677 PAIR*
bronze, dark brown patina; on ebonised wood and marqueterie Boulle bases with gilt bronze mounts and tortoiseshell contre-partie
(Nile) 16⅛ by 31½ by 13 in.; 41 by 80 by 33 cm;
(Tibre) 16⅛ by 29⅞ by 13 in.; 41 by 76 by 33 cm
(Boulle bases) 13⅝ by 35 by 15⅜ in.; 34,5 by 89 by 39 cm

(2)

PROVENANCE
Collection Wildenstein, New York
Collection Hubert de Givenchy, Paris
Christie's, Paris, exposition '*La Galerie de Girardon. Evocation par Hubert de Givenchy*', du 11 au 26 septembre 2012 (vente privée)
(socles) Christie's New York, Collection Mollie Wilmot, 21 mai 2003, lot 25
Galerie J. Kugel, Paris

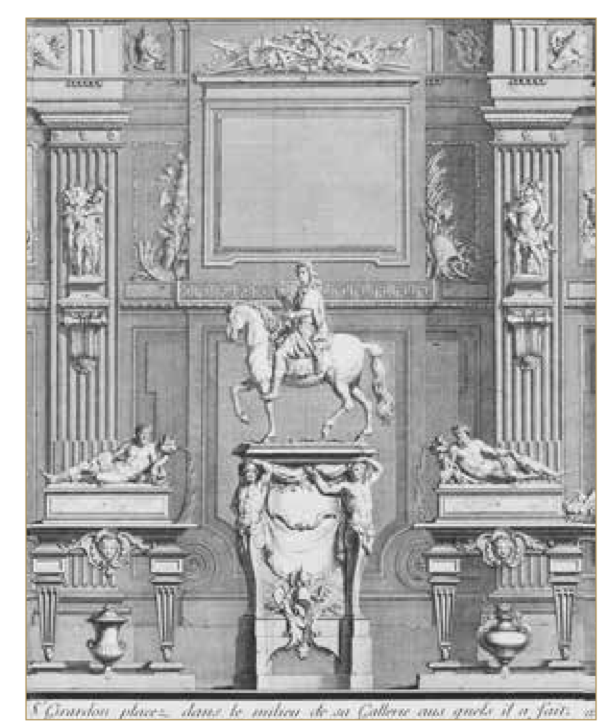
EXHIBITED
Christie's, Paris, '*La Galerie de Girardon. Evocation by Hubert de Givenchy*', exhibition 11 to 26 September 2012, no IV

LITERATURE
'*La Galerie de Girardon. Evocation by Hubert de Givenchy*', Christie's, Paris, exhibition 11-26 September 2012, pp. 48-55, no IV
J. Warren, *Beauty and Power. Renaissance and Baroque bronzes from the Peter Marino collection*, London, Wallace collection, 2010, pp. 166-172, cat. no 15
L. Seelig, *Studien zu Martin van den Bogaert, gen. Desjardins (1637-1694),* PhD Dissertation, Munich, 1980, pp. 567-569, note 5

⁎ **150 000-250 000 €**

154 000-256 000 US$





La galerie de Girardon (pl VI), v. 1709, gravée par Nicolas Chevalier d'après René Charpentier (1680-1723) (inv. n°49.95.153) © Metropolitan Museum New York

This fine pair of bronzes represents the most important rivers of the ancient world, the Tiber and the Nile, personified by reclining bearded men, leaning against cornucopias filled with fruit and ears of corn. Wearing a crown of rushes, the *Nile* is identified by the sphinx, evoking Egypt, while the *Tiber*, holding an oar, is accompanied by a wolf suckling Romulus and Remus, symbolizing Rome's foundation.

These bronzes of River Gods are reductions of the famous monumental antique marbles excavated in Rome in the early sixteenth century. Both were found on the site of the sanctuary dedicated to Isis and Serapis (on the Campus Martius), between the churches of Santa Maria Sopra Minerva and Santo Stefano del Cacco in Rome. The *Nile*, mentioned for the first time in 1523, is a Roman copy of the first century CE after a Hellenic model, while the *Tiber*, found in 1512, was carved in the time of Hadrian (117–138) as a pendant to the *Nile*.

These much admired marbles were included among the Roman antiquities ceded to Napoleon in 1803, to be displayed in the Salle des Fleuves at the Musée Central des Arts in Paris. The *Nile* was returned to Rome and placed in the Vatican museums (inv. no 22838) after Napoleon's defeat at Waterloo, but the *Tiber* was given to Louis XVIII by Pope Pius VII and joined the collections of the Musée du Louvre (M.A. 593).

The marbles were a source of great fascination, and life size copies were made immediately after their discovery, especially in France. François I commissioned a bronze copy of the *Tiber* from Francesco Primaticcio (1504–1570), cast by Vignole in about 1540–1543, for his collections at Fontainebleau (destroyed in 1792). In 1680, Louis XIV asked the Superintendent of the King's Buildings for life-size marble statues of the River Gods for the gardens at Marly. While at the Académie de France in Rome, Pierre Bourdict (1684–1711) sculpted the *Tiber* between 1685 and 1690, while Lorenzo Ottoni made a life-size marble of the *Nile* between 1687 and 1692: this was a faithful copy from the Antique with sixteen putti clambering over the god – an allusion to the height of sixteen cubits reached by the Nile as it flooded in the rainy season. The marbles by Bourdict and Ottoni can still be seen in the Jardin des Tuileries (cf. G. Bresc-Bautier, *op. cit*.).

In France in the seventeenth and eighteenth centuries, there was a real passion for bronze reductions after the Antique, prized for the quality of their casting.

François Girardon had two pairs of River Gods in his collection, one large and one small, which can be seen in Chevalier 's 1709 engraving (pl. VI). The small bronzes (width c. 45 cm; 17¾ in.) are described as made after the Antique by Jacques Buirette (1631–1699) while the larger pair (width c. 74 cm; 29 1/8 in.) is noted as modelled by Martin Carlier (1653–1704). The engraving shows the larger pair of River Gods on either side of the equestrian statue of Louis XIV, described as 'Bronze figure copied in Rome after the Antique by Carlier, resting on an Ebony pedestal with panels of green Egyptian marble' ('*… figure de Bronze copié à Rome d'après l'Antique par Carlier posée sur un pied d'Estail d'Ebeine dont les panneaux sont de marbre vert d'Egipthe*') (nos 12 and 13).

In his detailed study, J. Warren discovered examples by other sculptors: a pair estimated at 300 *livres* and another 'ready for casting' ('*prête à être fondue*') appear in the inventory drawn up after the death of Martin Desjardins (1637–1694). Corneille van Clève (1645–1732) also had a pair of River Gods in his collection, estimated at 400 *livres*. Warren mentions other French sculptors of the seventeenth century as possible authors of this model, who owned bronzes of the River Gods in their collections: Claude Bertin (d. 1705), David Bourdelle (1651–1706), Pierre Lepautre (1659/66–1744) and Jacques Prou (1655–1706).

The pair of River Gods in the Wallace collection (inv. nos S179 and S180), for which Warren suggested a possible attribution to Corneille van Clève, as well as the bronzes in Peter Marino's collection (J. Warren, *op. cit*.), both in a large format, are today considered the finest surviving versions. Examples in a small size have been identified in Dresden, owned by Augustus the Strong from 1715, in the Huntington collection, San Marino, in the Hearst collection and in the British Royal Collection.

From the former Wildenstein collection, and particularly enriched by their sumptuous pedestals attributed to Pierre-François Henri Levasseur, called Levasseur le Jeune (former Mollie Wilmot collection), the present bronzes may be compared to a very similar pair in the Metropolitan Museum, New York (inv. no 29.100.148), on long-term loan to the Elms, New Port.







64

PAIRE DE CONSOLES EN MARQUETERIE BOULLE D'ÉCAILLE DE TORTUE, LAITON ET ÉTAIN ET MONTURES DE BRONZE DORÉ PROBABLEMENT ADAPTÉES PAR ETIENNE LEVASSEUR À LA FIN DU XVIIIE SIÈCLE, À PARTIR D'ÉLÉMENTS ANTÉRIEURS, ESTAMPILLÉES E. LEVASSEUR

A PAIR OF GILT-BRONZE-MOUNTED PREMIÈRE-PARTIE BOULLE MARQUETRY CONSOLE TABLES ATTRIBUTED TO ANDRÉ-CHARLES BOULLE, PARTLY LOUIS XIV AND ADAPTED IN THE SECOND HALF OF THE 18TH CENTURY BY ETIENNE LEVASSEUR, BOTH STAMPED E. LEVASSEUR AND JME

gilt-bronze-mounted, tortoiseshell, pewter, brass and ebony veneered; each with a rectangular top above a horizontal band of piastre motifs, shaped apron with a frieze drawer mounted with a female espagnolette mask, above a stylised scallop shell in the form of lambrequins and scrolled acanthus, on twin square tapering supports with gilt-bronze gadrooned collars and stepped square bases, the backboard with a recessed panel within a leaf cast border flanked by a single tapering pilaster, on a tortoiseshell veneered concave-fronted platform stretcher surmounted by a raised circular boss in the form of a gadrooned and husk cast cushion centered by an inlaid patera, on two pairs of *later* gilt-bronze spiral-twist front feet and bracket rear feet, the whole inlaid with scrolling acanthus, foliage, husks, *rinceaux* and laurel leaves
height 33¾in.; width 31⅔in.; prof 15⅓in.;
86 cm; 80,5 cm; 39 cm.

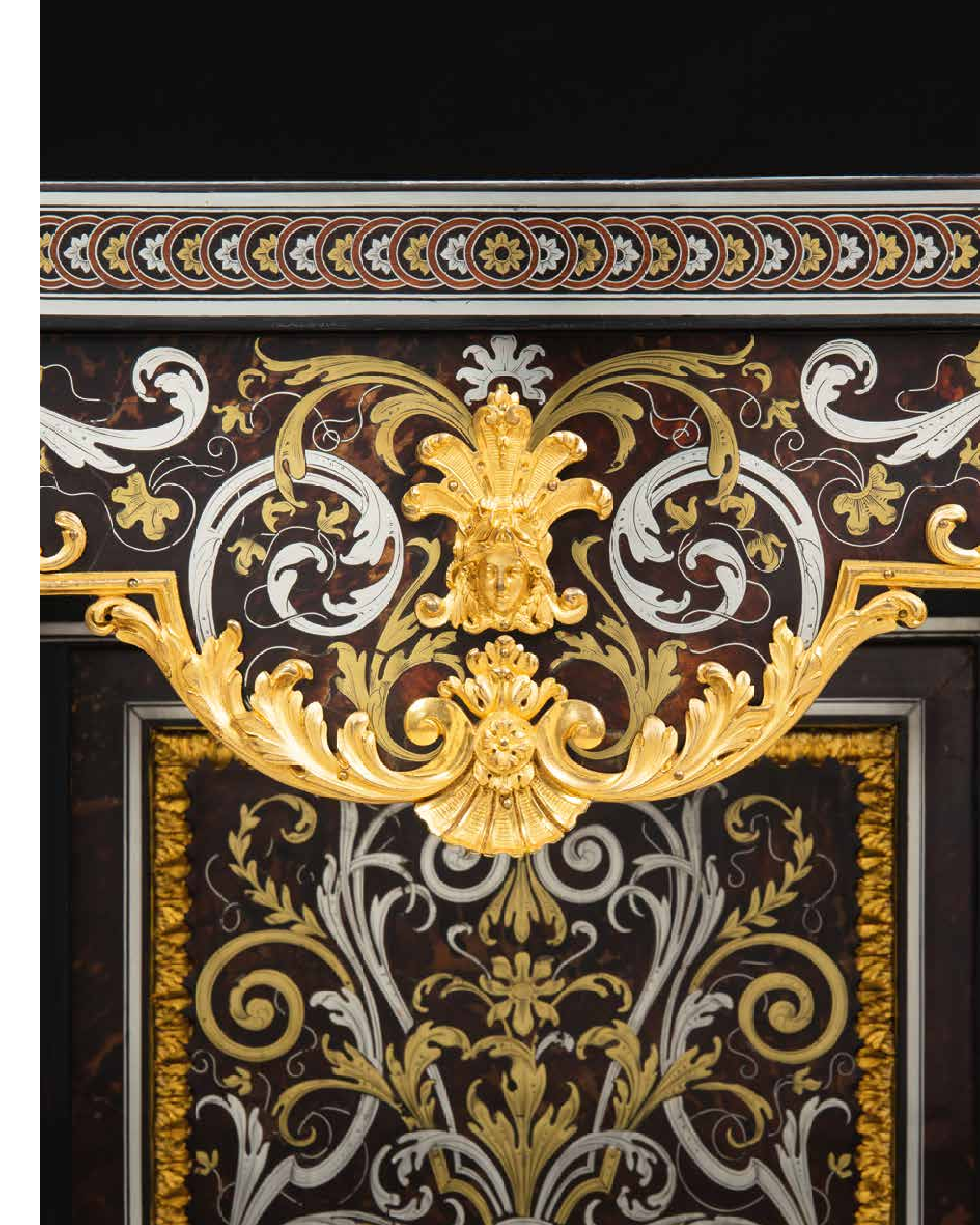
(2)

PROVENANCE
Collection du marquis de Foz, Palacio Foz, Avenida da Liberdade, Lisbonne;
Collection of Edward Steinkopff, 47 Berkeley Square, Londres;
Vente Important Collection of the late Edward Steinkopff, 47 Berkeley Square, W1, Londres, Christie's Londres, 22-23 mai 1935, lot 167 (illustré), où les groupes 'Le Nile et le Tibre' furent aussi vendus : '*on contemporary Boulle stands with square tapering legs and shaped open shelves below. Inlaid with scroll foliage and arabesques in pewter and brass on tortoiseshell, mounted with ormolu acanthus foliage and masks in the centre of the aprons.*'
Galerie Aveline, Paris 2007.

LITERATURE
Gillian Wilson *et al.*, *Catalogue of The J. Paul Getty Collection, French Furniture and Gilt Bronzes, Baroque and Régence,* Los Angeles 2008, no. 4, pp. pp. 50-61.
G. Wilson, *Selections from the Decorative Arts in the J. Paul Getty Museum, Malibu, California*, 1997, p. 12-13, no. 6.
Silvia Davoli, *Lost Treasures of Strawberry Hill: Masterpieces from Horace Walpole's Collection*, London 2018, p.81.
Alexandre Pradère, *Les Ébénistes Français de Louis XIV à la Revolution*, Paris 1989, p.68, fig. 14.

⊙ 200 000-300 000 €

205 000-307 000 US$

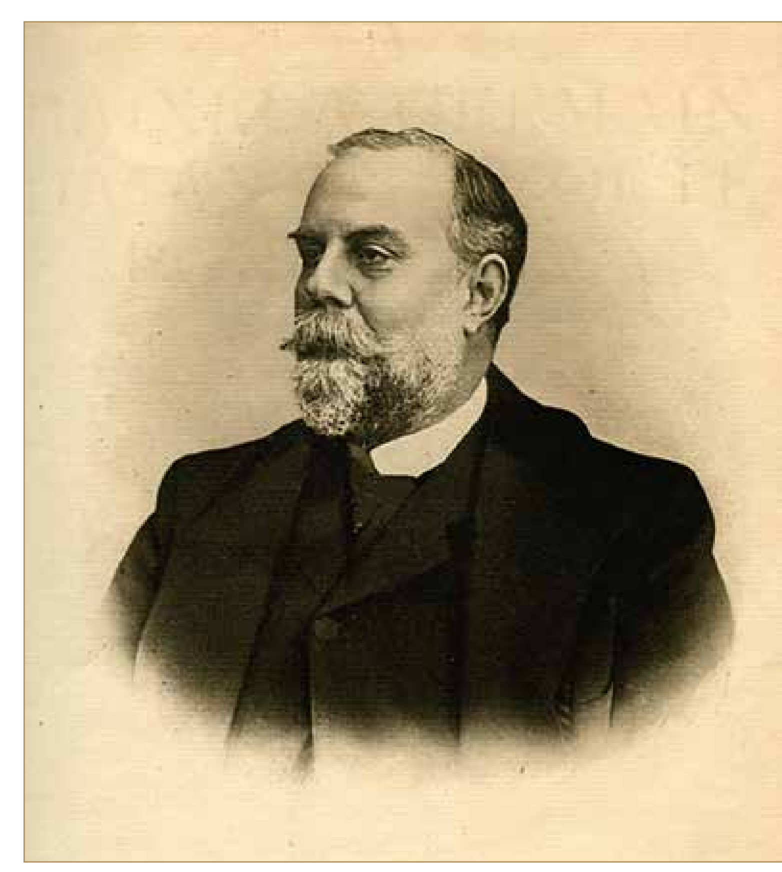








Paire de coffres sur leurs pieds, v. 1684-1689, attribués à André-Charles Boulle (1642-1732), J. P. Getty Museum Los Angeles



Tristão Guedes Correia de Queirós, 1er Marquis de Foz © X.D.R

Etienne Levasseur was based in the Rue Saint-Antoine at the shopfront *Au Cadran bleu*, and in addition to producing work in lacquer and mahogany in the most up-to-date Louis XVI taste, he was a leading proponent of furniture veneered in Boulle marquetry in the last decades of the *ancien régime*, along with Montigny and Joseph. He is believed to have trained with one of André-Charles Boulle's sons Charles-Joseph during the 1740s, and working almost exclusively with *marchands-merciers* like Claude-François Julliot, he specialised in restoring existing works by Boulle and creating new case furniture in a comparable style, sometimes incorporating elements from older Boulle pieces. After his death, the workshop was continued by his son Pierre-Etienne and during the Restauration by his grandson Pierre-François-Henri Levasseur, called Levasseur *jeune*, who took over his father's business in 1823 and produced similar work into the 1830s.

This impressive pair of console tables are lavishly decorated with *première-partie* Boulle marquetry in contrasting tones of silver and gold in pewter and brass on a red tortoiseshell ground. They are made even more luxurious by the addition of gilt-bronze mounts. This pair would originally have been the stands for coffers during the Louis XIV period and have since been adapted to form console tables in the second half of the 18th century by Etienne Levasseur.

It was common practice during the Louis XVI period for *ébénistes* to restore and even adapt and reuse Boulle marquetry furniture from the Louis XIV era, to make it more fashionable. The most celebrated and well known of these were Etienne Levasseur and Philipp-Claude Montigny. Levasseur mainly specialised in restoring Boulle furniture and his stamp is found on many pieces of Louis XIV furniture that he had worked on. He also produced new furniture in a comparable Louis XIV style, sometimes incorporating elements from older Boulle pieces.

A very similar Boulle marquetry stand to this pair of consoles is attributed to André-Charles Boulle (1642-1732), supporting a coffer (one of a pair), in the J. Paul Getty Museum, Los Angeles, discussed by Gillian Wilson *et al.*, no. 4, pp. 50-61, (stand .1), illustrated p. 51 (82. DA.109.1). The coffers on both of the stands are very similar in design forming a pair; however, the stands that support them are different. Stand .1, illustrated *op. cit.*, p. 51, has virtually identical *première-partie* Boulle marquetry and very similar mounts to those on this pair of console tables. It has very similar piastre motifs on the border of the top, above a drawer inlaid with a patera issuing scrolled acanthus flanking an espagnolette mask, and the marquetry on the tapering supports and the backboard is virtually identical. Furthermore, the shape of the concave stretcher is the same and has a large gilt-bronze boss, although the Getty stand .1 has a finial, which is is now missing on both of these consoles. However, stand .2 in the Getty closely follows a drawing attributed to A.-C. Boulle in the Musée des Arts Décoratifs, Paris (illustrated Wilson, p.58, fig. 4-s), and is shown supporting a rectangular cabinet. Wilson also states p. 57 that stand .1, 'resembles both in its form and marquetry, stands that were made to support smaller rectangular caskets or bronzes' of which several examples still exist, but only three with double front legs'. The author also states that the cabinet and stands of such ensembles often became separated.

These consoles have a larger stylised scallop shell of slightly different design to that on the apron of the Getty stand .1. However, the Getty one is a modern replacement. Furthermore, stand .1 has C-scrolls rather than acanthus spray flanking the scallop shell. The escutcheon mounts also differ, as on stand .1 there is a shouting Hercules whereas the consoles have a female espagnolette mask.

The Getty stands both have turned ebonised feet and it is is worth noting that the consoles originally had ebonised feet, as shown in a photograph, see *ante* (fig.1), which must have been changed to gilt spiral-twist feet after that date, more in keeping with the feet employed by Boulle on some of his furniture. Finally, stand .1, is separated from the coffer by three wooden slabs which date to the late 18th century, veneered in pewter, ebony and tortoiseshell with gilt-bronze mounts to heighten it to match the size of stand .2, probably around the same time that these consoles were adapted.



Vue du palais Foz, XIXème siècle, tirage photographique © X.D.R.

It is interesting to note that Wilson states coffer .1 at the Getty has a Demidoff, San Donato, Pratolino sale provenance, (15 March 1880, nos. 1421-22), which was then purchased by the marquis de Foz, the former owner of these consoles.

There is also a related Louis XIV stand in the Round Drawing Room at Strawberry Hill, Richmond, with virtually identical *contre-partie* Boulle marquetry, apart from on the border of the top, with a brass ground inlaid with ebony and tortoiseshell, lacking the apron mounts and gilt-bronze finial on the stretcher on ebonised toupie feet. It supports a Boulle coffer and is illustrated by Davoli, p. 81, where she states it may have a Robert Walpole provenance.

Another related stand, conceived in a similar vein in *contre*-and *première-partie* Boulle marquetry, on three front legs, two in the form of a giltwood caryatid, with the marquetry most similar to stand .2 in the Getty, is at Blenheim Palace, Oxfordshire, in the collection of the 12th Duke of Marlborough. There is also a second pair of coffers and stands in an English Private collection.



Albert Kasimir von Sachsen-Teschen (1738-1822), 1777, Anonyme. Huile sur toile. Albertina

65

GRAND VASE COUVERT EN PORCELAINE DE CHINE CÉLADON CRAQUELÉ DU XVIIIE SIÈCLE ET BRONZE DORÉ D'ÉPOQUE LOUIS XV, VERS 1770 ATTRIBUÉ À JEAN-CLAUDE-THOMAS DUPLESSIS

A GILT-BRONZE MOUNTED CHINESE CELADON CRACKLE-GLAZED PORCELAIN VASE, THE MOUNTS LATE LOUIS XV, CIRCA 1770, ATTRIBUTED TO JEAN-CLAUDE-THOMAS DUPLESSIS

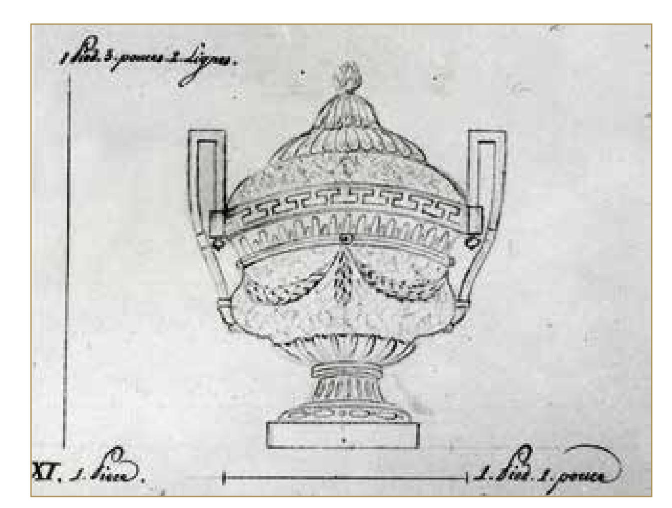
the domed lid surmounted by a foliate cast cover with a berried finial, two handled with a Greek-key frieze and oak leaf garlands, resting on a piedouche
height 18 in.; width 14 in.; depth 11½in.;
45,5 cm; 35,5 cm; 29,5 cm.

PROVENANCE
Duc Albert (1738-1822) et l'Archiduchesse Marie-Christine (1742-1798) de Saxe-Teschen, château de Laeken;
Galerie Maurice Segoura, Paris;
Christie's Paris, *The Collection of Hossein Qizilbash*, 19 décembre 2007, lot 803;
Christie's Londres, *Taste of the Royal Court*, 9 juillet 2015, lot 10.

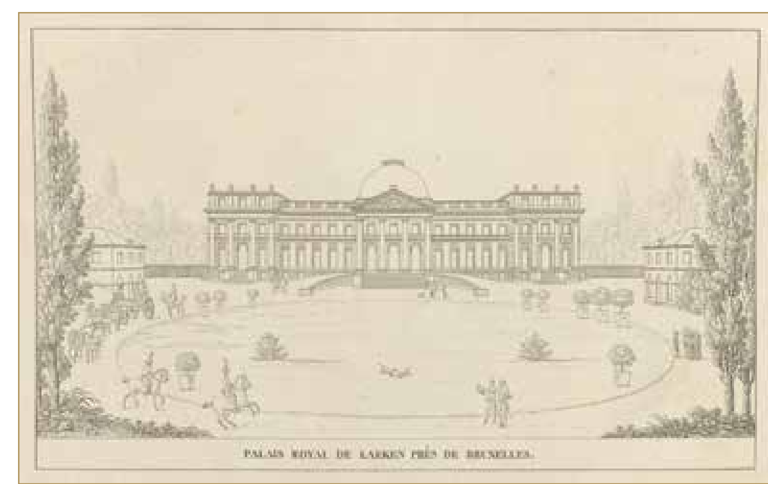
LITERATURE
F. Watson, *Mounted Oriental Porcelain*, Washington 1986.
P. Verlet, *Les bronzes dorés français du XVIII siècle*, Paris 1999.

300 000-500 000 €

307 000-515 000 US$



Projet pour 4 vases, vers 1770-85 extrait album Saxe-Teschen conserve au. © The Metropolitan Museum of Art, New York (inv. 61.680.1.10)



Vue du Palais royal de Laeken, 1827, Gravure par Pierre-Jacques Goetghebuer tirée de Choix des monuments, édifices et maisons les plus remarquables du royaume des Pays-Bas (1788-1866)

The Saxe-Teschen album

The present vase features in the so-called Saxe-Teschen album, now in the Metropolitan Museum of Art, New York depicting works of art from the collection of the Duke and Archduchess of Saxe-Teschen. The drawings are dedicated to the decorative arts and include luxurious French furniture, oriental porcelain, both mounted and unmounted, clocks and various other categories. Some of the drawings are finished, others are unfinished, and the exact origin of the ensemble of drawings remains unclear. The depicted works of art are of different dates, some in the rococo style, others in bold *goût grec*, such as the present vase, and further items in a pure neo-classical style, suggesting that these drawings, or at least some of them, were not preparatory drawings, but rather are drawings of a group or part of an existing collection. Watson discusses that some drawings of porcelain-mounted furniture were perhaps used by the *marchands-merciers* Simon-Philippe Poirier (d. 1785) and his successor Dominique Daguerre to show items from their stock to clients or alternatively these may have been of items already in their collection at Laeken.

The present vase features on a plate depicting four items of porcelain where it is numbered XXI. It is surmounted by a description which notes the figuring of the celadon porcelain very precisely: '*Cette pièce est de la même espèce de porcelaine, mais d'un blanc tirant un peu plus sur un gré bleuâtre, et dont les rayes ou crevasses sont moins rapproches, elle est pareillement montée en bronze*'. A further drawing in the album, numbered XIII, is of a monumental vase executed around 1765-70 with lion masks and which is known in at least three versions amongst them lot 38 in the current catalogue.

Mounts by Duplessis

The bold and beautifully-chased mounts of the present vase have generally been attributed to the *maître fondeur* Jean-Claude-Thomas Duplessis (d. 1783). Son of Jean-Claude Chambellan Duplessis (d. 1774), *bronzier* and *orfèvre du Roi*, Jean-Claude-Thomas is first mentioned in 1752 when he was assisting his father in making models for the porcelain manufactory at Vincennes. In 1765 he is registered as *maître fondeur en terre et sable*. His father seems to have been active until *circa* 1763 after which date he does not seem to have had any real workshop. Bronzes made during the mid-1760s may therefore be considered as a collaboration of father and son including, for instance, those for the celebrated Bureau du Roi executed by Jean-Francois Oeben and Jean-Henri Riesener between 1760 and 1769 (S. Eriksen, *Early Neo-Classicism in France*, London 1974, p. 174-175). This monumental and richly-mounted bureau is embellished with a mixture of 'antique' bronzes such as garlands, vases and ribbon-twists in combination with earlier motifs such as the scrolling candle-branches in sweeping and sinuous shapes characteristic of Duplessis' *oeuvre*.

Vases were a significant part of the *oeuvre* of Duplessis *fils*; he published two series of vases in 1775-80, and the *Almanach des Artistes* of 1777 lists that he was a '*bon dessinateur*' and ''*ravaille d'apres ses dessins*'.

Guan-type glazed porcelain

The Guan-type glaze used on this vase imitates the *Guanyao* glaze from the Song period. The application of Song-type celadon glazes to porcelain was an aspect of archaism seen at the court of the Yongzheng and Qianlong emperors during the 18th Century and started at the imperial kilns at Jingdezhen in the early Ming dynasty. It was one of several archaistic trends that continued into the reigns of the Qing dynasty.



Paire de vases en porcelaine céladon, ancienne collection Earl of Powis © Archives Sotheby's

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PAIRE DE VASES COUVERTS EN PORCELAINE DE CHINE CÉLADON ET BRONZE DORÉ, LA PORCELAINE D'ÉPOQUE KANGXI (1662-1722), LA MONTURE DE LA FIN DE L'ÉPOQUE LOUIS XV, VERS 1770-1775

A PAIR OF GILT-BRONZE MOUNTED CHINESE CELADON PORCELAIN COVERED VASES, THE PORCELAIN KANGXI (1662-1722), THE MOUNTS, LATE LOUIS XV, CIRCA 1770-1775

cylindrical body each decorated with a pattern of flowers and foliage with slight variations between the vases; each vase is topped with a lid in chased and gilded bronze with a pine cone knop above a leaf-pattern dome and gadrooned edges; on either side two leaf-patterned scroll handles joined by berried laurel garlands; the lower mount of the vase with a *frise de poste* pattern; on a square base (one vase restored)
height 19½in.; width 9¾in.; 49 cm.; 25 cm.

(2)

PROVENANCE
Etude Couturier, Nicolaÿ, Paris, 31 mars 1995, lot 138;
Galerie Aveline, Jean-Marie Rossi, Paris.

LITERATURE
Aveline, Jean-Marie Rossi, 45 ans de passion, 2000.

An almost identical pair of vases is on display in the Louvre Museum, with the same cover and base, the bodies in blue-powder porcelain with similar laurel garlands. Another pair, without lids, was formerly in the Earl of Powis family Collection in Powis Castle, sold Sotheby's London, 11 March 1962, lot 159. Another pair with similar characteristics, such as the green celadon and the shape of the body, is in the Detroit Institute of Art.

100 000-200 000 €

103 000-205 000 US$

67

COMMODE ET UNE PAIRE D'ENCOIGNURES EN SUITE, EN BRONZE DORÉ, LAQUE DE CHINE, ÉBÈNE, BOIS NOIRCI, AMARANTE, MARBRE D'ÉPOQUE LOUIS XV, VERS 1765, ATTRIBUÉES À PIERRE GARNIER

A LOUIS XV GILT-BRONZE AND CHINESE LACQUER COMMODE AND A PAIR OF ENCOIGNURES EN SUITE, CIRCA 1765, ATTRIBUTED TO PIERRE GARNIER

ebony, ebonised wood and amaranth, with *rouge griotte* marble tops; the back of the commode with a rectangular blue-bordered label *C.I.N.O.A. INTERNATIONAL ART TREASURES EXHIBITION VICTORIA & ALBERT MUSEUM 1962 EXHIBIT NO. 150*, with black ink French customs marks, the underside of the marble with a rectangular paper label *J. CHENUE PACKER 25 MONMOUTH STREET SHAFTESBURY AVENUE LONDON, W.C. 2* and inscribed *International Art Treasure Exhibition Victoria & Albert Museum (Mon Aveline)*; later locks and circular mounts to centre of both drawers; the encoignures with circular French customs stamps and a rectangular paper label inscribed *No 11 a a pair with marble tops*, one with a paper label numbered *74393;* (the drawers previously with additional mounts)
commode: height 36 in.; width 50 in.; depth 23 in.; 91,5 cm; 129,5 cm; 58,5 cm.
encoignures: height 34 in.; width 31 in.; depth 22 in.; 88,5 cm; 79 cm; 56,5 cm.

(3)

PROVENANCE
Henri Louis Bischoffsheim (1829-1908), Bute House, South Audley Street, Londres, après 1872;
Par descendance à sa fille Amelia Catherine, Lady FitzGerald (1858-1947), épouse de Sir Maurice FitzGerald, 2e Bt et 20e Chevalier de Kerry (1844-1916);
Par descendance à leur fils, le Major Sir John FitzGerald, 3e Bt et 21e Chevalier de Kerry, M.C. (1884-1957);
Christie's Londres, 8 décembre 1949, lot 108 (encoignures), et 24 novembre 1955, lot 47 (commode);
Galerie Aveline, Paris;
Christie's Londres, 7 décembre 2006, lot 130;
Galerie Aveline, Paris.

EXHIBITED
C.I.N.O.A International Art Treasures Exhibition, Victoria & Albert Museum, London 1962, no. 150, plates 106-7.

LITERATURE
John Cornforth, *London Interiors from the Archives of Country Life*, London 2000, p. 99, 101.
Christophe Huchet de Quénetain, *Pierre Garnier*, Paris 2003, cat. 193, p. 131.

500 000-1 000 000 €

515 000-1 030 000 US$









Commode vendue Sotheby's Londres, 3 juillet 1959





Encoignure vendue Sotheby's Londres, 3 juillet 1959

Pierre Garnier (1726-1800), *reçu maître* 1742

This commode and corresponding pair of corner cupboards of unusual but elegant design are representative masterpieces of the first period of French 18th century neoclassicism, a phase commonly referred as *goût grec* and pioneered in the late 1750s by *ébénistes* such as Jean-François Oeben and Joseph Baumhauer. The new style quickly became fashionable to such an extent that by 1763 the Baron von Grimm could observe in his *Correspondence littéraire* that '*La decoration extérieure et intérieure des bâtiments, les meubles, les étoffes, les bijoux de tout espèce, tout est à Paris à la grecque.*'

From a family of cabinetmakers, Pierre Garnier began his career producing high quality work in the Louis XV taste, but soon adapted to the neoclassical idiom and became one of its leading proponents. As early as 1761 he became the only *ébéniste* under the *ancien régime* to exhibit one of his works in the annual paintings *Salon*, a secrétaire supplied to Marie-Thérèse du Cluzel de la Chabrerie, wife of the *maître des requêtes* Philippe-Etienne Desvieux, after designs by the avant-garde architect Charles de Wailly and described in the *Avant-Coureur* as being *dans le meilleur goût de Boulle*, hence in a rather different taste to the formerly prevalent rococo (Huchet de Quénetain, p.28-9).

The attribution is based on a small group of works stamped by Garnier employing the the same distinctive type of Chinese lacquer panels, thought to date from the second quarter of the 18th century and with a similar composition of black, gold and polychrome floral sprays and birds. These include a comparable commode and pair of encoignures sold Sotheby's London, 3 July 1959, lot 184, and a *secrétaire en armoire* (Huchet de Quénetain, cat. nos. 102, 124, 190; p.129-20). These pieces all share the same highly architectonic and rectilinear silhouette with spiral-turned *toupie* feet, along with the bold fluted pilaster uprights that appear on much of Garnier's output from this period and are regarded as a virtual signature, seen for example on an important pair of commodes in the Swedish Royal Collections at Gripsholm Castle (one illustrated in Alexandre Pradère, *Les ébénistes français de Louis XIV à la Révolution*, Paris 1989, fig.257).

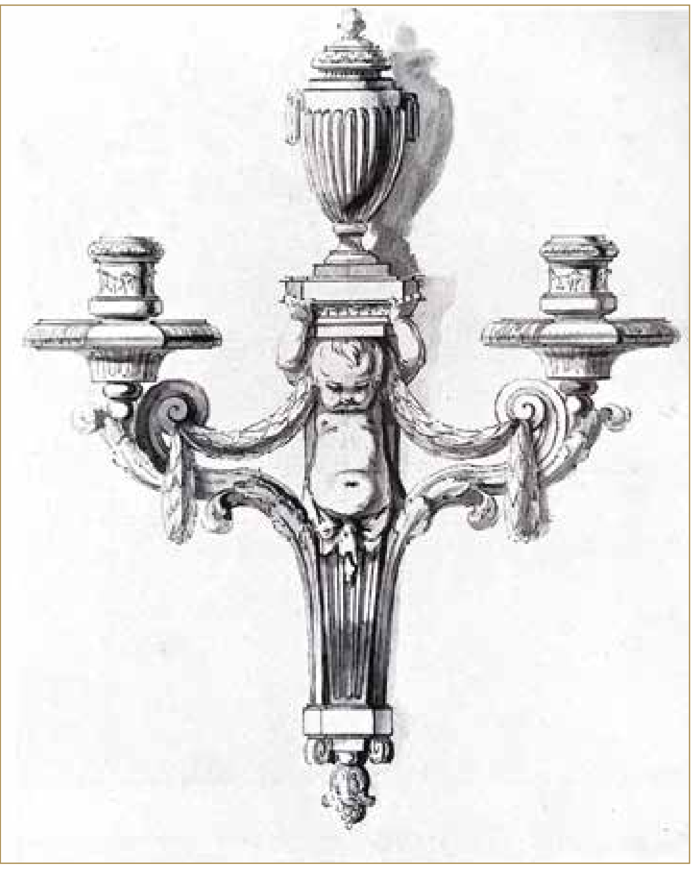
Of particular note are the beautifully expressive gilt bronze lion and satyr head mounts, of extremely fine quality and which appear to be unique models, indicating a specific commission from a discerning client. This further supports the attribution to Garnier, who is known to have designed gilt bronze mounts, as revealed in a remarkable series of correspondence between the cabinetmaker and arguably his most prestigious patron, the Marquis de Marigny (See Svend Eriksen, 'Some letters from the Marquis de Marigny to his cabinet-maker Pierre Garnier', *Furniture History* VIII, 1972, p.78-85). Brother of Madame de Pompadour and *Directeur des Bâtiments du Roi* from 1751-1773, Marigny (d.1781) was a cultivated connoisseur who had undertaken a Grand Tour of Italy in the company of the architect Jacques-Germain Soufflot and the engraver Charles Nicolas Cochin, and was an early supporter of the bourgeoning neoclassical taste. He certainly would have appreciated the design and materials of the present commode and encoignures, as his collection included lacquer-veneered furniture, and he wrote to Garnier on 5 November 1779 that he found furniture in ebony and gilt bronze 'beaucoup plus noble' than works in mahogany. Interestingly, one of the most important items of case furniture Marigny possessed was a Japanese lacquer commode by Joseph acquired through the *marchand-mercier* Poirier (formerly in the Al-Thani Collection; illustrated in Pradère, fig. 240) which also combines gilt bronze mounts of lion's masks and satyr's heads, albeit of a different character to those of Garnier, as well as a *rouge griotte* marble top that matched the fireplace in his bedroom at the Château de Menars.

Although less well known than the Rothschilds, the Bischoffsheim family, originally from Mainz, was one of the most important banking dynasties of the 19th century, closely related professionally and through marriage to the Goldschmidt family of Frankfurt, and whose joint bank was the forerunner of BNP Paribas. Henri-Louis was born in Amsterdam and moved to London to manage the English office of the bank in c.1860 with his Austrian wife Clarissa Biedermann, daughter of a Habsburg court jeweler. In 1872 he acquired 75 South Audley Street in Mayfair, originally built as three separate townhouses by Edward Shepherd in the late 1730s and subsequently inhabited by John Stuart (1713-92), Third Earl of Bute and Prime Minister in 1762-63. The Bischoffheims were important collectors of Old Master paintings and French furniture and tapestries, and photographs taken of their residence in 1902 reveal rich interiors decorated in the *Goût Rothschild* manner, in which one encoignure and the commode from the present lot are partially visible. The suite was inherited by their second daughter Amelia Catherine, Lady FitzGerald, and then her elder son prior to its sale at auction after the Second World War. The South Audley Street house was sold in the 1920s and is now the Egyptian Embassy.









Dessin d'applique, Jean-Louis Prieur (1759-1795) © Archives Sotheby's

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PAIRE DE VASES EN PORCELAINE DE CHINE BLEUE D'ÉPOQUE KANGXI (1662-1722) À MONTURE DE BRONZE DORÉ, FIN DE L'ÉPOQUE LOUIS XV, VERS 1765-1770, D'APRÈS JEAN-LOUIS PRIEUR

A PAIR OF GILT-BRONZE MOUNTED CHINESE BLUE PORCELAIN VASES, THE PORCELAIN KANGXI PERIOD (1662-1722), THE MOUNTS LATE LOUIS XV, CIRCA 1765-1770 AFTER JEAN-LOUIS PRIEUR

each of baluster form with ormolu rim cast with a Greek-key pattern, the sides with putto caryatids joined by berried laurel swags on a fluted base with bracket feet
height 22½in; 57 cm.

(2)

PROVENANCE

Ancienne collection Jacqueline Delubac, sa vente, étude Ribeyre & Baron, Paris, le 16 mars 1998, lot 32;
Galerie Aveline, Jean-Marie Rossi, Paris.

LITERATURE

Aveline, Jean-Marie Rossi, 45 ans de Passion, Paris 2000.
S. Legrand-Rossi, *Dessiner et ciseler le bronze*, Jean-Louis Prieur (1732-1795), exhibition catalogue, Paris, musée Nissim de Camondo, 15 October 2015 - 17 January 2016

250 000-500 000 €

256 000-515 000 US$



Modèle de vase, v. 1780-1790, Jean-Louis Prieur (1759-1795), (inv. 3413) Musée des Arts Décoratifs, Paris

The gilt-bronze caryatid putti are recorded on a model of wall lights which derives from a design by Jean-Louis Prieur, sold from the Odiot archives, Sotheby's Monaco, 26 November 1979, lot 598. A print [*modèle de vase]* from the *V*[e] *Cahier de vases dessinés par Prieur Et Gravés par Fay*, exhibited in the musée Nissim de Camondo (see *op. cit*. fig. 6) shows similar putti forming handles. These putti are characteristic of Prieur's corpus of designs.

A very fine pair of gilt-bronze mounted dark blue Chinese porcelain ewers formerly in the Hodgkins collection and later sold in Paris, Palais d'Orsay, 28 March 1979, lot 18 have the same distinctive bases. Furthermore, an important pair of gilt bronze mounted *blanc de Chine* vases in the British Royal Collections (inv. RCIN 10.1-2, illustrated J. Ayers, *Chinese and Japanese works of art in the collection of Her Majesty The Queen,* vol. 1, n°163-164, p. 78-79), share the same base, and the ram's head handles are also found on numerous works after Jean-Louis Prieur.









69

PAIRE DE VASES BLEU NOUVEAU 'OEUFS GARNIS', MANUFACTURE DE SÈVRES, VERS 1774

A PAIR OF SÈVRES ROYAL PORTRAIT BLEU NOUVEAU TWO-HANDLED VASES AND COVERS (VASES 'OEUFS GARNIS'), CIRCA 1774

the ovoid bodies reserved with Royal biscuit portrait medallions of the King Louis XVI or Queen Marie Antoinette, bust-length in profile, below gilded husk medallions suspended from swags issuing from the plain and gilt key-pattern leaf-moulded handles, the covers moulded with white and gilt bands of stiff leaves and hare bells, the lower part with similar gadrooning, supported by square bases, the blue ground gilt with cornucopia, fronds and plinths supporting cockerels and birds below bands of scrolling foliage, *blue interlaced L's mark, blue gilders mark for Le Guay*
height 16¾in.; 42,7 cm.

(2)

PROVENANCE
Presque certainement la paire enregistrée dans les registres de la manufacture pour 1774 comme vases oeufs garnis;
Sotheby's à Londres, 2 août 1951, lot 142;
W.J. Sainsbury Esq., Yorkshire;
Sotheby's à Londres, 5 décembre 1972, lot 145;
Sotheby's Zurich, 24 novembre 1993, lot 121;
Christie's New York, 24 octobre 2012, lot 61.

EXHIBITED
Washington, D.C., Hillwood Estate, Museum & Gardens, Sèvres Then and Now: Tradition and Innovation in Porcelain, 1750-2000, 2009 - 2009, Category number 15.

LITERATURE
L. Paredes, *Sèvres Then and Now: Tradition and Innovation in Porcelain, Washington D.C., Hillwood Estate, Museum & Gardens*, 2009, pp. 49-53, no. 142.
A. Sassoon, *Vincennes and Sèvres Porcelain Catalogue of the Collections, The J. Paul Getty Museum*, 1991, p. 96.
R. Savill, *The Wallace Collection Catalogue of Sèvres Porcelain*, Vol. I, 1988, 1, pp. 343 and 347, footnote 6.
T. Préaud, 'La manufacture de Sèvres au XVIIIe Siécle', *Monuments Historiques*, August - September 1983, no. 128, pp. 46-51.
M. Brunet and T. Préaud, *Sèvres, Des Origines à Nos Jours*, 1978, p. 197, cat. no. 220.

150 000-250 000 €

154 000-256 000 US$



Modèle en plâtre, appelé vase oeuf de Louis XVI garni, A. Troude, Choix de Modéles de la Manufacture Nationale de Porcelaine de Sèvres, appartenant au Musée Céramique, 1897, planche 123.

The present pair of vases appear to be only examples of their type recorded in the literature. The plaster model for the vase showing Louis is retained in the Sèvres factory archives, which was named '*Vase œuf Louis XVI garni*' by Albert Troude, as it was modelled with the King's profile.[i] The plaster model differs slightly with a basket-weave moulded foot rather than stiff acanthus leaves, as seen on the present vases. A pair of *bleu Fallot*-ground vases reserving *grisaille* medallions, 1769, in the J. Paul Getty Museum, Los Angeles, obj. no. 86.DE.520, has similar basket-moulding at the feet. In his catalogue entry Sassoon writes that no design survives for the model of the Getty vases but that drawings survive for other egg-shaped vases variously inscribed *Vase œuf à Monté* (dated 1784), *Vase œuf* (1788), and *Vase œuf à griffes* (undated).[ii]

Étienne-Henry Le Guay's script initials mark rarely appears on Sèvres porcelains dated before 1773. He worked on several special commissions and objects which were acquired by members of the Royal family: In 1780-81 he gilded the five-vase *bleu nouveau*-ground garniture, '*Vases des âges*', painted with classical scenes, that was purchased by Louis XVI on 2 November 1781.[iii] He is recorded as working for five days in June 1782 on the Comtesse du Nord's toilet service, and a '*Gobelet des Mesdames*' in overtime in 1783, probably for the aunts of Louis XVI for their château de Bellevue. He worked on the service commissioned for Catherine the Great, and the *service Arabesque* for Louis XVI. Le Guay was a qualified '*doreur et décorateur de la manufacture Royale des porcelaines de Sèvres*', so it is possible he painted arabesques on the service for the king.[iv] Similar playful scenes of birds to those seen here gilded by Le Guay can be seen on a series of *beau bleu*-ground cups and saucers, circa 1780-85, one of which is in the Royal Collection, London, and two formerly in the Collection of the Earls of Rosebery, Mentmore.[v]

Following his father and grandfather, Le Guay first worked as a *tourneur* at Saint-Cloud, and was employed at Vincennes briefly in 1742-43 and 1748-49 before returning in 1751. He initially signed for his wages as a painter, and though from 1753 he was paid as a gilder, he may also have worked intermittently as a painter. The gaps in his employment at Vincennes were due to his engagement in the military during which he maimed his left hand at the Battle of Fontenoy.

The biscuit portrait medallions are possibly after models by Louis-Simon Boizot. A biscuit medallion of Marie Antoinette, close to present example, in the British Museum, London. Aileen Dawson notes in *A catalogue of French Porcelain in the British* Museum, 1994, p.195, that in 1774 Tristant *le jeune* was paid 4 *sous* apiece for a total of 1274 *médaillons du Roy et de la Reine* , and for the model of the same subjects' pour Bague', for which he received 74 *livres*.

The vases are comparable to an egg-shaped vase introduced in 1767, the *vase à médaillon du roi*, possibly designed by Jean-Claude Duplessis, which was affixed with a biscuit portrait medallion of Louis XV from a design by Edme Bouchardon. In all, four are recorded, which comprises a green-ground example in the Wallace Collection, London, which may have been given as a gift by Louis XV to the King of Denmark in 1768, and three, all with a *bleu nouveau oeil-de-perdrix*-ground, in the Royal Collection, London. The present vases may also be compared to a *bleu nouveau*-ground pot-pourri vase and cover, '*pot-pourri Mercure*', circa 1770, affixed with biscuit medallions of Louis XV of France and Empress Maria Theresa of Austria, now in the Royal Collection, London. De Bellaigue comments that the vase could have been specially commissioned to commemorate the alliance between France and Austria, and gives a date of 1770, on the marriage between the Dauphin (the future Louis XVI) and Marie Antoinette. It is conceivable the present vases were produced to celebrate the occasion of Louis ascending the throne in 1774.

[i] *Choix de Modeles de la Manufacture Nationale de Porcelaines de Sevres Appartenant au Musee Ceramique*, 1897, pl. 117.
[ii] Sassoon, *op.cit.*, 1991, p. 94.
[iii] Three vases are now in the J. Paul Getty Museum, Los Angeles, obj. nos. 84.DE.718.103; the other two vases are now in the Walters Art Gallery, Baltimore, acc. nos. 48.566/567, illustrated in Sassoon, *ibid*, pp. 126-135, no. 25.
[iv] Savill, *op. cit.*, Vol. III, pp. 1045-1047.
[v] Obj. no. RCIN 39843, illustrated in de Bellaigue, *op. cit.*, Vol. II, pp. 836-37, no. 219; The Estate of the Sixth Earl of Rosebery, Mentmore, Buckinghamshire, Sotheby Parke Bernet, 24 May 1977, lots 2117-2118.

70

PAIRE DE CANDÉLABRES EN BRONZE DORÉ DE LA FIN DU XVIIIE - DÉBUT DU XIXE SIÈCLE, DANS LE GOÛT DE FRANÇOIS RÉMOND, LES VASES EN LAQUE BURGAUTÉE SUR PORCELAINE DE CHINE, PEUT-ÊTRE RÉALISÉS POUR LE MARCHÉ ANGLAIS

A PAIR OF GILT-BRONZE MOUNTED LAQUE BURGAUTÉ PORCELAIN CANDELABRA, LATE 18TH/ EARLY 19TH CENTURY, IN THE MANNER OF FRANÇOIS RÉMOND

marque Chenghua en incrustation de nacre à la base

the gilt-bronze mounts made possibly for the English market, the burgauté lacquer vases decorated with scenes of characters in a lakeside landscape, featuring pagodas and bamboo; carved and gilded handles terminating in satyr heads and each with four branches decorated with fruits, the base surrounded by a frieze of rosettes, the square base section with concave corners, the vases with a Chenghua mark
height 41 in.; width 21⅔in.; depth 15¼in.;
104 cm; 55 cm; 38,5 cm.

(2)

PROVENANCE
Christie's Londres, *The Property of The Earl of Harewood*, 1 juillet 1965, lot 52;
Christie's Paris, *The Collection of Hélène Rochas*, 27 septembre 2012, lot 84.

150 000-250 000 €

154 000-256 000 US$





Candelabra with clusters of lights similar to those on the present lot include those in the collection of Baron Ferdinand de Rothschild and now in Waddesdon Manor (illustrated in Geoffrey de Bellaigue, *The James A. de Rothschild Collection at Waddesdon Manor, Furniture, Clocks and Gilt Bronzes*, Vol. II, Fribourg 1974, p. 696-697). This type of mount, with its twisted and fluted arms, was very popular from the late 18th century onwards. The mask motif on the base of the handles of the present vases is an ornament found on a number of Transitional sconces and arms. Burgauté lacquer - named after the shell *burgau* or *burgao (Livona pica*) - is a technique probably invented in China during the Ming dynasty (1368-1644). It involves inlaying small pieces of dyed mother-of-pearl and mother-of-pearl powder into prepared lacquer, and in addition to porcelain was applied to small objects such as boxes, bowls, and trays. This highly refined process met with great success when imported to Europe and was taken up by French craftsmen. The technique was also practised in Japan during the Edo period (1603-1867).

The candelabra shown here may be those mentioned in the 1892 inventory of Harewood House by Lofts and Warner: 'A pair of vases of Chinese Porcelain covered with lac burgauté on a black ground decoration representing landscapes with water on ormolu. Bases and rims and loose marble stands'. The great collection of mounted porcelain at Harewood House was largely assembled by Edward Lascelles, 1st Earl of Harewood (1740-1820), who was an active buyer in the sales of aristocratic collections in France after the Revolution. His taste was particularly heterogeneous and very discerning in the field, and renowned for the beauty of its collections, Queen Charlotte and the Prince Regent even visited Harewood in 1815.

In February 1922, the present pair of burgauté lacquer vases had passed by descent into the collection of Henry Charles George Lascelles, 6th Earl of Harewood (1882-1947) and his wife Her Highness Princess Mary (1897- 1965), Countess of Harewood, daughter of King George V, at Chesterfield House, Mayfair, London. They were photographed in the West Hall around 1930 by *Country Life*. In 1948 the vases were lent Frogmore House, in the grounds of Windsor Castle. The candelabra were later sold in 1965 for 1,155 guineas at Christie's in London.

71

PAIRE DE VASES POTS-POURRIS EN JASPE ROUGE DE SICILE DIASPRO ROSSO DI GIULIANA ET MONTURE DE BRONZE DORÉ D'ÉPOQUE LOUIS XVI, FIN DU XVIIIE SIÈCLE

A PAIR OF LOUIS XVI GILT-BRONZE MOUNTED JASPER POT-POURRI VASES, LATE 18TH CENTURY

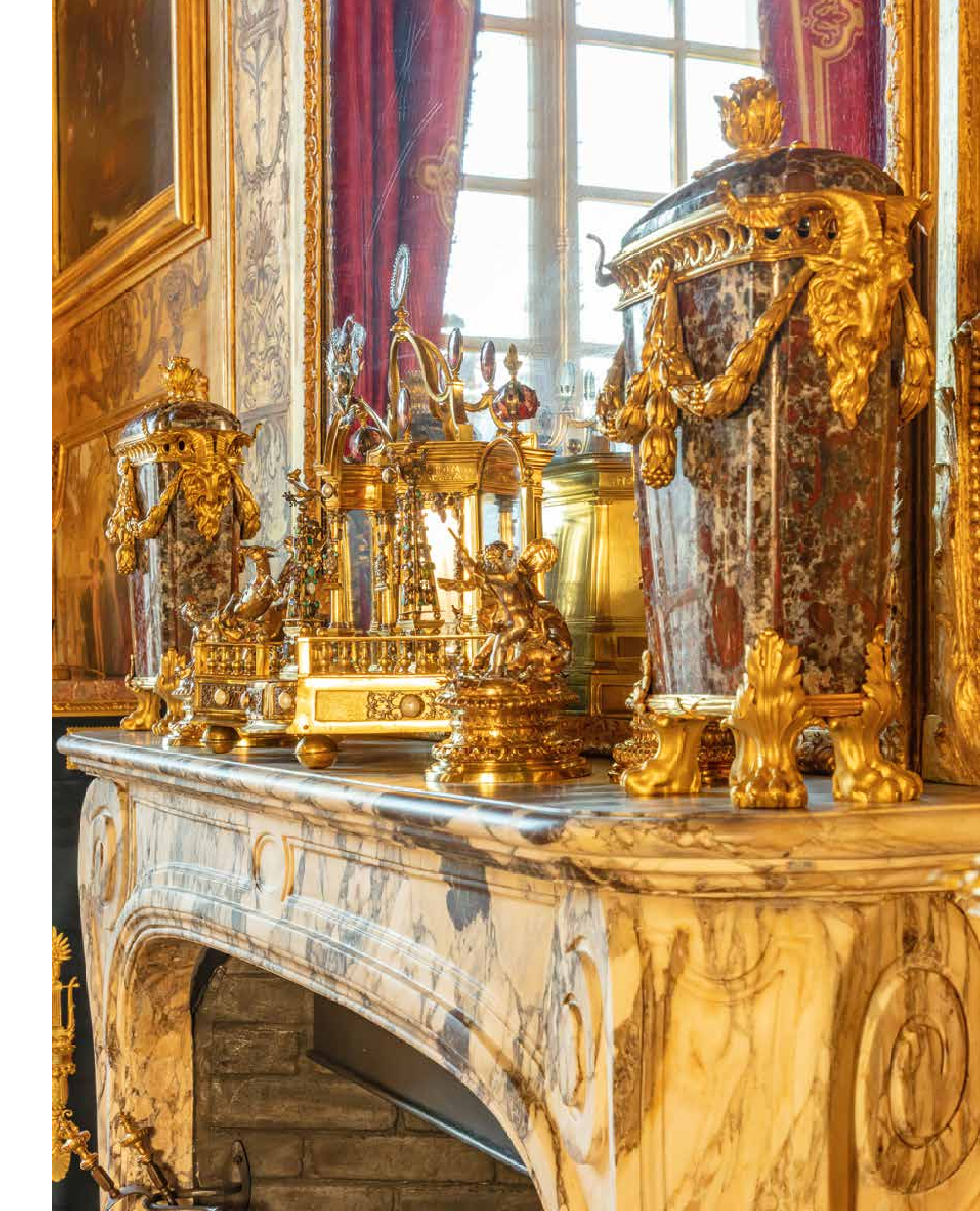
of square tapered shape, with domed lids toped by leafed-berry finials, with rams' heads as handles joined by garlands, on paw feet, with small detachable bronze containers
height 17¾in.; width 11 3⁄4in.; depth 6in.;
45 cm; 30 cm; 15 cm.

(2)

PROVENANCE
Galerie Maurice Segoura;
Collection privée;
acquis en 2001.

200 000-300 000 €

205 000-307 000 US$





These impressive vases, of unusual quadrangular shape with domed lids and imposing scale, reflect this fascinating moment in the French decorative arts when ancient historic forms emulating Antiquity became the latest fashion - the *goût grec*. Classical bacchus and satyr masks, ram's heads and bold garlands became essential motifs of this new vocabulary which these vases fully embrace. The particular acanthus paw feet can be seen on another spectacular transitional mounted example, the pair of pots-pourris with a turquoise porcelain covered shell (ex-collection Clermont d'Amboise, now Musée du Louvre, OA5182), the bronzes of which have been recently attributed to Pierre Gouthière.

The choice of this very fine type of Sicilian red jasper - or *diaspro rosso di Giuliana* – underlines the richness of these objects, being a rarely found stone in French decorative art. With its vitreous lustre, and quartz areas, it can be slightly translucid assuming an alluring quality that transcends many marbles and hardstones, a more obvious choices for *objets monté*s, making the present lot an exceptionally rare piece.

The celebrated mounted duc d'Aumont perfume-burner with exquisite bronzes also attributed to Pierre Gouthière (Wallace Collection, inv. no. F292) is another rare example of the use of red jasper. The same institution also possesses a pair of red jasper vases (inv. F352-353), with high-quality mounts that too can be compared to those on the present lot.





72

PENDULE MUSICALE ET AUTOMATE, FIN DE L'ÉPOQUE LOUIS XVI, EN BRONZE DORÉ ET PATINÉ, MARBRE GRIOTTE, LE MÉCANISME SIGNÉ BOURDIER ET DATÉ 1817

A GILT-BRONZE MUSICAL AND AUTOMATON MANTEL CLOCK, LATE LOUIS XVI, THE MOUVEMENT SIGNED BOURDIER AND DATED 1817

(le mécanisme musical postérieur)

patinated bronze and griotte marble, the head wearing a turban with plumed feathers, the eyes indicating the hours and the minutes, activated by pulling the right earring, the draped bust with a quiver and a bow to the back and a floral garland sash across the front, the pedestal on a stepped gilt bronze and marble breakfront base flanked by putti and containing an *associated* fusee musical movement activated by pulling the left earring and with a 6½in. pinned cylinder playing 7 airs on 14 bells with 25 hammers, the central frieze plaque depicting putti carrying game on a palanquin and flanked by musical trophies, the sides with caduceus and petasus, on gadrooned feet, (with later musical movement)
height 30¼ in.; width 16½ in.; depth 8¾ in.; 77 cm; 42 cm; 23 cm.

LITERATURE

J. Parker *et al.*, *Decorative art from the Samuel H. Kress Collection at the Metropolitan Museum of Art*, Aylesbury 1964, p. 269.
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J. Ramón Colón de Carvajal, *Catálogo de relojes*, Patrimonio Nacional, Madrid 1987, p. 70, n°53.

300 000-500 000 €

307 000-515 000 US$



Détail du mécanisme musical

The model for the present clock was recorded in Paris during the last quarter of the eighteenth century and mentioned in the 1784 memoirs of Louis Petit de Bachaumont. Therein he recounts a gathering in front of the shop of the clockmaker Jean-Baptiste Furet, by all those curious to see and admire three very original mantel clocks which reflected the most daring and costly ingenuities of the time. He described the design of the clock as representing a bust of a Negress, whose head was superbly made, traditionally very elegant in attire and with a great deal of richness and ornament and with a gold earring in each ear. By gently pulling one earring, the hour appears in the right eye with minutes showing in the left eye. When pulling the other earring, a sound is emitted in different consecutive tunes. At the time, this exciting encounter inspired the production of a few rare examples after this model.

The relationship between Jean- Simon Bourdier (1760 – 1839) - Clock maker, Musical engineer & Restorer, Furet and Godon – clockmakers to the King and Martincourt – bronzier

Jean-Simon Bourdier was an artisan who made and repaired clocks. He received his status as Master clockmaker on 22 September, 1787 and is described as being one of the most ingenious clockmakers, musical engineers and restorers of his time. His awareness of this model of clock came about when he delivered clocks, through his association with François-Antoine Godon and Jean-Baptiste-André Furet, to the Spanish Court, the same Godon and Furet whose signature is on a clock delivered to Marie Antoinette.

In 1784, Jean-Baptiste-André Furet took over his father's workshop, moved to Rue Saint-Honoré and joined François-Antoine Godon, whereupon they became clockmakers to the King. In 1786, Godon resided in Spain where he appears to have won the trust of the Prince of Asturias, the future King Charles IV, from whom he received the title, "Mechanic and clockmaker to the Chamber of His Catholic Majesty". His main task seems to have been to trade art and luxury goods, especially with Spain. Living back in Paris and frequently traveling to Madrid, Godon provided the Spanish Court with a large number of items made in Paris, i.e. Sèvres porcelain supplementing the Asturias service, clocks signed by him as well as paintings including the paintings from Revolutionary seizures and auctions.

In his research on Étienne Martincourt, published in *L'Objet d'Art* in 2017, Christian Baulez illustrates decorative art, furniture and several clocks dating from 1780-1785, featuring bronzes by Martincourt, or pieces attributed to him. However, whilst putti, an aesthetic ornament frequently used during that era, along with arabesques and floral garlands, these were also widely employed by the cabinetmaker Jean Henri Riesener to adorn his furniture. A mantel clock of great richness by Furet and Godon, with bronzes attributed to Martincourt, displaying this collaboration with Riesener is in the Patrimonio Nacional Collections, Madrid (ill. J. Ramón Colón de Carvajal, *op. cit.*).



Pendule, ancienne collection Ribes, archives Sotheby's

Rare clocks that belong to the most prestigious public and private collections:

- British Royal Collection at Buckingham Palace, acquired by the future King George IV in the 1820s, reproduced in the exhibition catalogue *Carlton House: The Past Glories of George IV's Palace, The Queen's Gallery, Buckingham Palace,* 1991-1992, p. 80. White marble and movement by Lépine and Vulliamy (as restorer).

- Samuel H. Kress Collection at the Metropolitan Museum of Art, New York (58.75.127, *cf.*, former Collection of Baron Léopold Double, auction 29 May-1 June 1881, lot 74, Furet movement, (the music box on the pedestal has disappeared), illustrated in J. Parker, *Decorative Art from the Samuel H. Kress Collection at the Metropolitan Museum of Art, 1964*, pp. 268-272., white marble.

-An ormolu and patinated-bronze mounted, white and black marble musical and automaton mantel clock sold Sotheby's, Paris on 11 December 2019, from the De Ribes Collection and was identified by Pierre Verlet in - *Le Cabinet de l'Amateur*, exh. cat. Orangerie des Tuileries, Paris 1956 and "On peut encore lire l'heure dans les yeux de la négresse de Marie-Antoinette", in *Connaissance des Arts* of March 1956, as a presentation to Queen Marie Antoinette.

-A similar clock, now in a private collection, the movement signed Furet and Godon, (illustrated in P. Verlet, *Les Bronzes Dorés Français du XVIIIe Siècle,* Paris 1999, p.119), corresponds to a clock costing 4000 pounds and bought by the watchmaker Jean-Baptiste-André Ferret in 1784 for Queen Marie Antoinette. Pierre Verlet emphasizes that "of delicate maintenance", it was repaired in 1787 by clockmaker Robert Robin.

- Another copy cited by J. Parker (*op.cit*.) is still part of the Marjorie Merriweather Post Collection, wife of Herbert A. May, at Hillwood, Washington. The movement has no signature (mentioned by J. Parker, op.cit.). It is believed that the model was specifically designed for the watchmaker Jean-Baptiste-André Ferret (around 1720-1807), whose signature is preserved on all copies of the Kress Collection and the ancient collection of Marie Antoinette. Archival documents found by Pierre Verlet highlight the complexity of the movement and the mechanism of the music box. The pendulum of the clock in the collection of Marie Antoinette was repaired by Robert Robin, three years after its delivery and it is in light of these restorations that one must take into consideration the signature of Jean-Simon Bourdier, with the date of 1817 on the present clock.



Vase ajouré dit Brûle-parfum, v. 1770-1775. Bronze, ivoire © RMN-Grand Palais (musée du Louvre) / Jean-Gilles Berizzi

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PAIRE DE VASES COUVERTS EN IVOIRE TOURNÉ ET GRAVÉ, MONTURE DE BRONZE DORÉ, L'IVOIRE PAR FRANÇOIS VOISIN, LES BRONZES ATTRIBUÉS À PIERRE-PHILIPPE THOMIRE (1751-1843), D'ÉPOQUE LOUIS XVI, VERS 1785

A PAIR OF LOUIS XVI GILT-BRONZE MOUNTED TURNED AND ENGRAVED IVORY COVERED VASES BY FRANCOIS VOISIN THE MOUNTS ATTRIBUTED TO PIERRE-PHILIPPE THOMIRE, CIRCA 1785

ovoid form, the covers with pomegranate knops, with pierced necks of interlacing half-circles and pierced bodies with spiral fluting and Bacchus mask handles joined by garlands of vine leaves and grapes, on square bases; *some restorations*

Please note that this lot contains elephant ivory the export of which outside the EU is now prohibited pursuant to European regulation 2021/2280 of 16 December 2021. Sotheby's will be able to provide the buyer with the intra-community certificate attached to this item *Veuillez noter que ce lot contient de l'ivoire d'éléphant et que conformément au règlement européen 2021/2280 du 16 décembre 2021, l'exportation de biens contenant cette matière hors de l'UE est interdite. Sotheby's sera en mesure de délivrer à l'acquéreur le certificat intracommunautaire concernant ce bien.*
height 12⅓in.; width 7½in.; 31 cm; 18,5 cm.

(2)

PROVENANCE

Probablement créés pour la famille royale française, peut-être avec la collaboration d'un membre de la famille;
Ancienne collection d'Alphonse de Rothschild (1827-1905), puis par descendance au Baron Guy Edouard Alphonse Paul de Rothschild (1909-2007), Hôtel Lambert, Paris;
Sotheby's Monaco, 25-26 mai 1975, lot 232;
Collection privée, Paris;
Sotheby's Londres, *Treasures,* 3 juillet 2013, lot 30.

LITERATURE

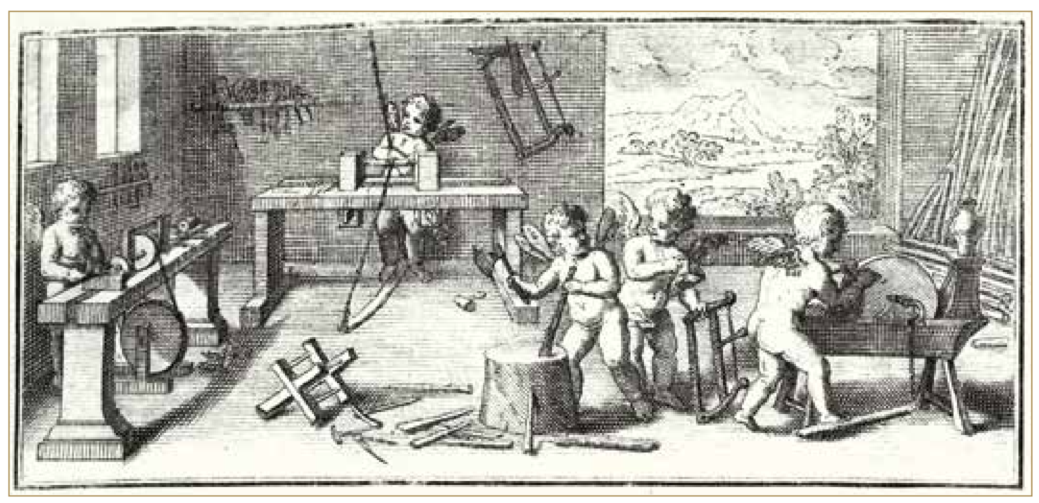
C. Baulez, Notes sur quelques meubles et objets d'art des appartements intérieurs de Louis XVI et de Marie-Antoinette in Versailles, deux siècles d'histoire de l'art (RMN 2007).
J. Zeck, 'La garniture de cheminée de Marie-Antoinette en ivoire tourné conservée à l'Ermitage' in *Bulletin de la Société de l'histoire de l'art français* (1990).
B. Rondot et al, *Marie-Antoinette*, Grand Palais, Paris, 15 March-30 June 2008, catalogue n° 127, p. 185.
D. Kisluk-Grosheide and J. Munger, *The Wrightsman Galleries for French Decorative Arts*, The Metropolitan Museum of Art, New York 2010, no.68 p. 140-41
Y. Hackenbrock, *Bronzes, Others Metalwork & Sculpture in the Irwin Untermeyer Collection*, 1962.

⊙ 150 000-300 000 €

154 000-307 000 US$







Le travail de l'ivoire, gravure anonyme de la 2e moitié du XVIIIeme siècle



L'habit de tabletier, tiré de Les costumes grotesques et les métiers, 1695, gravures par Nicolas II de Larmessin (1632-1694)



Le troc de l'ivoire, gravure anonyme du début du XVIIIeme siècle

The Art of Ivory-Turning: A Tradition in the Manual Education of the French Royal Children

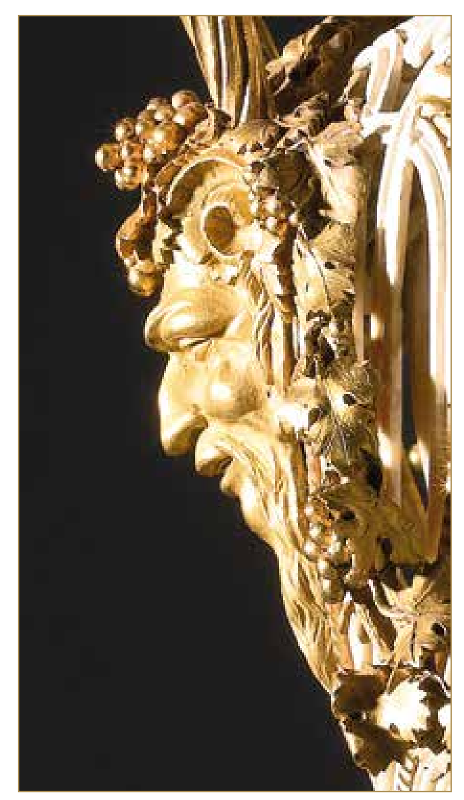
Extraordinary objects in turned ivory – ingenious and creative *tours de force* – can be found in European Kunstkammer collections of the 16th and 17th centuries and many European sovereigns took up the craft of ivory-turning themselves.

In France, the pastime became fashionable again in the second half of the 18th century. Louis XV, followed by his daughters, learnt the art of ivory-turning from Jeanne-Madelaine Maubois, the King's official *tourneuse*. A clock given by Louis XV to Marie-Antoinette as a wedding gift in 1770 reflects the enthusiasm for this type of manual work, produced by the monarch under his teacher's direction. It was also a favourite hobby of his daughter Madame Sophie.

The Dauphin (the future Louis XVI) and his brothers, the Comte d'Artois and Comte de Provence, were pupils of Michel Voisin (1729-86), *Maître de Tour du Roi,* whose son François continued the workshop's activity after his father's death. The names Maubois and Voisin appear in Louis XVI's private accounts in the form of a twice-yearly pension for Mademoiselle Maubois, and payments to Voisin for works and supplies. When Mademoiselle Maubois died in 1777, Michel Voisin acquired her turns with funding from Louis XVI; over the years to come he would give his aunt, Madame Sophie, money to pay for Voisin's services.

Precious Objects & Curios

Louis XVI's taste for this type of object was shared by his aunts. A score of these ivory vases were to be found in the King's Interior Cabinets at Versailles, while nine ivory vases with their cages are recorded in Madame Victoire's Interior Cabinet at the Château de Bellevue in 1786 (Arch. Nat. O1 3379). The Château de Bellevue inventory drawn up in L'An II (1793/4) mentions *'two openwork ivory vases adorned with gilded bronze masks beneath their cages'* (Arch. Louvre, Z4). Seven vases were offered for sale next year for the sum of 6000 *livres*. Six others of varied provenance were still in storage at the Château of Versailles in L'An VI (1797/8); five of them were set aside the following year to furnish the headquarters of the Directoire at the Luxembourg Palace. Others, however, disappeared after being auctioned off during the turbulent years of the Revolution - such as the '*two vases in turned ivory adorned with gilded bronze'* acquired by Citizen Favre of Paris in L'An II for 2900 *livres*. An ivory vase with gilt-bronze mounts, made around 1775, is now in the Louvre (inv. OA7370).





Détail



Page de titre de Nouveau Cahier de Vases composés par Voisin Fils, Maître de Tour du Roi, v. 1780, François Voisin



Dessin pour un vase, détail d'un masque, dessin anonyme du XVIIIeme siècle



Vase en ivoire, monté en bronze doré, XVIIIeme siècle, Château de Fontainebleau © RMN-Grand Palais (Château de Fontainebleau) / Daniel Arnaudet / Jean Schormans



Paire de vases en ivoire, montés en bronze doré, époque Louis XVI, dernier quart du XVIIIeme siècle, vente Sotheby's New York, 21 mai 1992 © Sotheby's



La paire de vases dans l'hôtel Lambert, vers 1970

François Voisin, *Maître de Tour du Roi* and Pierre-Philippe Thomire, *Maître Bronzier*

Louis XVI's private expenditure for 1787 include the sum of 475 *livres* destined for Thomire and Massé, a goldsmith/jeweller based at the Pont au Change, for '*works made to an ivory vase ordered by Voisin fils in March 1786*.' Payments made to François Voisin over 1786-88 suggest he was working on various items, to which the King himself very probably contributed as well.

The complex design and incredibly precise execution of our ivory vases, made around 1785, can therefore be attributed to François Voisin; the royal family owned several such vases. This attribution is backed by an album of plates forming the *Nouveau cahier de vases, composés par Voisin Fils, maître de Tour du Roi*, which highlights a model almost identical to the pair now in the Hermitage (*cf* J. Zeck & B. Rondot, *op. cit.*).

As we shall see, all the pairs of gilt-bronze-mounted ivory vases known today are different, yet possess numerous compositional similarities (spiral or straight fluting, precious gilt-bronze ornament) and are assembled in the same way, with such a degree of precision that it is highly probable the same craftsmen were asked to produce these masterpieces in turn. Working ivory is incredibly difficult, as each vase is made from a compact block of ivory that comes from a hollowed tusk, leaving just an openwork structure to form the body of the vase. Such vases can only be the fruit of close collaboration between two crafts - with the precious materials that compose them, ivory and gilt-bronze, alternating and combining harmoniously. The complexity of working ivory, and perfectly adapting the gilt-bronze mounts to the body of the vase, was a task requiring jewel-like precision, often necessitating the skilled intervention of another craftsman, such as the goldsmith Massé mentioned in the King's accounts.

After training with Gouthière, Pierre-Philippe Thomire (1751-1843) emerged as the period's up-and-coming *bronzier*, and caught the eye of the Royal Household through his collaboration with Louis Prieur, chaser and gilder to the King. After succeeding Duplessis at the Manufacture de Sèvres, Thomire carried out numerous orders for the Crown; his growing fame soon earned him the reputation as France's leading bronze specialist. It was, then, perfectly logical that his name should be associated with such meticulous work – demanding exceptional technical skill and artistic creativity. Bills paid by Louis XVI reflect Thomire's involvement in furnishing the gilt-bronze decoration for such vases; their ornamental features, masks and garlands were part of his repertoire.

Other recorded pairs of Gilt-Bronze-Mounted Ivory Vases

It is noteworthy that all such vases known today date from the Louis XVI period, and are characterized by immense refinement – reflecting the supreme perfection attained by the decorative arts in the final years of the *ancien régime*:

- Hermitage Museum, St Petersburg (inv. E-4805/4806)

- from the Chéronnet Sale, Paris 4 December 1840 (lot 330); then Galitsin Collection (Voisin's corresponding design)

- Palace of Fontainebleau (inv. F620 C)

- from the Collection of General Moreau, described in his residence in 1804 as *'two vases in ivory garnished with gilding, with two cages in gilded copper, with their glasses'* (Arch. Nat. O2 561m d., 3, p. 1); then moved to the *Salon de l'Impératrice* at Fontainebleau; now in Boudoir of Queen Marie-Antoinette (lacking covers).

– Metropolitan Museum, New York (Inv. 41.190.59ab, 60ab), from the George Blumenthal Collection

– A pair sold at Sotheby's New York, 20 May 1992 (lot 56), previously sold at Christie's London 2 July 1981 (lot 29); formerly Lord Rothschild Collection, sold at Christie's 14 May 1970 (lot 14)

– A pair sold Sotheby's, New York, 6 November 1982 (lot 14), from the Irwin Untermyer Collection; previously Mrs Henry Walter Collection, sold Parke-Bernet, New York, 26 April 1941 (lot 677); previously Countess of Carnarvon Collection, Christie's London, 19 May 1925 (lot 279); former Alfred de Rothschild Collection

– Former J.P. Morgan & Maurice de Rothschild Collections.

Ivory Vases in the Rothschild Collections

The collections of the Kings of France and members of the aristocracy began to be dispersed at the end of the 18th century. By the mid-19th century they had become a reference point for the choice of acquisitions made by various branches of the Rothschild family. This was a golden age for collectors, as they were able to amass extraordinary ensembles with few constraints – the notion of national artistic heritage was almost non-existent, and the resultant lack of export controls made it possible for them to pursue their passion for French 18th century artworks to the full. The accumulation of 18th century masterpieces, combined with a certain idea of modernity, would give rise to the celebrated 'Rothschild taste' echoing that of the Kings of France and including a number of their most sought-after objets d'art, presented in a context imbued with contemporary standards of comfort.

Three of the seven pairs of Louis XVI ivory vases with gilt-bronze mounts known today are in important public collections; the other four remain in private hands, and have all passed through the Rothschild Collections at some stage.



Autoportrait, 1795, Jean-Baptiste-Pierre Le Brun (1748-1813). Huile sur toile © Metropolitan Museum de New York

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PAIRE DE COUPES EN BRONZE DORÉ, AGATE HERBORISÉE ET LAPIS-LAZULI D'ÉPOQUE LOUIS XVI, FIN DU XVIIIE SIÈCLE, PROBABLEMENT TRAVAIL ITALIEN

A PAIR OF LOUIS XVI GILT-BRONZE, MOSS AGATE AND LAPIS LAZULI STANDING CUPS, PROBABLY ITALIAN, LATE 18TH CENTURY

in the form of Bacchus and a Bacchante each holding a moss agate cup mounted with gilt bronze trailing vines; on square lapis lazuli pedestal bases mounted on each side with a figure of Cupid, three inscribed *CUPIDO*
Rothschild inventory nos. P.48 and E.de R.461
height 12½in.; width 4¼ in.; depth 3¼ in.;
32 cm; 11 cm; 8,5 cm.

(2)

PROVENANCE
Jean-Baptiste-Pierre Lebrun (1748-1813);
Sa vente, Paris, 11 avril 1791, lot 607;
Acquis pour 1101 *livres* par Claude-François Julliot (1727-1974), Paris;
Baron Alphonse de Rothschild (1827-1905), Paris;
Baron Edouard de Rothschild (1868-1949), Paris;
Baroness Batsheva de Rothschild (1914-99), Tel Aviv;
Christie's London, 14 décembre 2000, lot 1;
Galerie J. Kugel, Paris.

150 000-250 000 €

154 000-256 000 US$

The Renaissance and Baroque *Schatzkammer* tradition of mounting marbles and semiprecious hardstones enjoyed a revival in the latter half of the 18th century, spearheaded by connoisseur collectors including the Comte d'Angiviller, the Marquis de Marigny, the Duchesse de Mazarin and particularly the Duc d'Aumont. Louis Marie Augustin, duc d'Aumont (1709–1782) was director of the *Menus Plaisirs du Roi*, the official body responsible for Court ceremonies and festivities and a significant employer of designers and architects. In 1771-72 the *Menus Plaisirs* established a lapidary *atelier* charged with sourcing and producing marble and hardstone objects carved by the sculptor Augustin Bocciardi (d.1797) with mounts designed by François-Joseph Bélanger (1744-1788) and executed by the *ciseleur-doreur* Pierre Gouthière (1732–1813), both for the Royal Household and the Duc's personal collection.

In 1774 the *Garde-Meuble de la Couronne* moved into its newly-constructed premises by the architect Ange-Jacques Gabriel in what is now the *Hôtel de la Marine* on Place de la Concorde, and Louis XIV's extensive collection of 16th- and 17th-century mounted objects were put on public display in purpose built armoires, with new mounts commissioned for some of the gems (see Daniel Alcouffe, *Les Gemmes de la Couronne*, Musée du Louvre, Paris 2001, p.18-20; 134-35). The installation was reminiscent of the Habsburg Imperial Treasury in Vienna, and was admired by Marie-Antoinette who began forming her own collection of similar objects. In the 1782 posthumous auction of the Duc d'Aumont's vases, the King bought several lots for both the Royal Household and his wife's own collection, and the Queen began commissioning works from the *marchand mercier* Daguerre with gilt bronze mounts by François Rémond after designs by Bélanger or the latter's brother-in-law Jean Démosthène Dugourc; several of these are now in the Louvre (*Marie-Antoinette*, Galeries nationales du Grand Palais, Paris 2008, nos.121-26, p. 181-84).

This pair of standing cups in precious agate and lapis lazuli was designed and produced as a *Kunstkammer* object and would also be appropriate for a dining room or table setting with its Bacchic and grape vine iconography. The pair of figures are much in the spirit of Roman silversmiths and sculptors like Francesco Righetti (1738-1819), Giuseppe Boschi (1783-1824) and Luigi Valadier (1726–1785) whose workshops produced comparable bronzes and mounted marble and hardstone items for the wealthy Grand Tourist market. Two pairs of gilt-bronze mounted alabaster vases and marble pedestals with cupid reliefs similar to those on the present lot by Valadier are illustrated in Alvar González-Palacios, *Luigi Valadier*: *Splendor in Eighteenth-Century Rome*, Frick Collection, New York 2018, figs. 54_10, 11 p. 214. The high quality of the chased trailing vine handles suggests the work of a goldsmith rather than a *bronzier*, though comparably executed vines appear in Gouthière's work for the Duc d'Aumont, for example a jasper tripod incense burner and a monumental pair of celadon vases on harpy feet, both acquired by the King and now in the Wallace Collection and Louvre, respectively (*Pierre Gouthière: Virtuoso Gilder at the French Court,* Frick Collection, New York 2016, nos. 13, 15 p. 196-99; 202-05).

This pair formed part of stock of the artist, connoisseur, scholar and dealer Jean-Baptiste Pierre Le Brun (1748-1813), an intriguing figure who was the son of the art dealer Pierre Le Brun and great-nephew of Louis XIV's court painter Charles Le Brun. He was the agent and subsequently husband of the painter Élisabeth Vigée Le Brun, and ran a successful exhibition space in the Rue de Cléry where he held regular auctions. Despite a profitable business trading in Old Master pictures, the early years of the French Revolution decimated the art market and compelled his royalist wife to emigrate, and he was forced to sell his collection at auction in Paris on 11 April 1791. He then worked with the Revolutionary government to appraise and catalogue works confiscated from nationalised religious institutions and *émigrés*, and was instrumental in establishing the original *Muséum National* that would eventually become the Louvre, serving as one of its first curators of paintings.

The two standing cups appeared as lot 607:

Deux coupes en agate orientale et herborisées ; enrichies de bande à baguettes, anses à double branchages de vigne et raisins, portée chacune par Bacchus et bacchante en bronze doré et or mat. Son piédestal en Lapis enrichi de chapiteau à oves et moulures à fil de perles ; chaque panneau enrichi d'un amour tenant son carquois et son flambeau. Le socle à feuilles d 'ornements et double plinthe avec socle. Hauteur 13 pouces 6 lignes

They were purchased by the *marchand mercier* Philippe-François Julliot (1755-1836) for the not inconsequential sum of 1101 *livres.* They next appear in the inventory of Baron Alphonse de Rothschild, eldest son of James Mayer de Rothschild, founder of the French branch of the family who had moved to Paris in 1812. Between 1870 and 1895 Alphonse assembled a vast collection of fine and decorative arts, housed between the Château de Ferrières and his Paris residence, a large *hôtel particulier* at no.2 Rue Saint-Florentin, just opposite the Tuileries Gardens and adjacent to the Hôtel de la Marine (now owned by the US Embassy). Built in 1767-69 by Jean-François Chalgrin for the minister Louis Phélypeaux, duc de La Vrillière, the Hôtel Saint-Florentin had previously been inhabited by Talleyrand from 1812-1838. Alphonse displayed his collections in five principal rooms, enthusiastically praised by his cousin Ferdinand (builder of Waddesdon Manor in England) during a visit in 1874: 'I never saw a prettier table than Alphonse's. It actually groaned under the weight of green Sèvres…the rooms were lit *a giorno* and Alphonse seemed much pleased, and justly so, with his own arrangements.'

Alphonse's collections were inherited by his only son Edouard, who continued residing at the Hôtel Saint-Florentin until he fled to New York ahead of the German invasion of France in 1940. After his death part of the holdings including this pair passed to his second daughter Bethsabée, a philanthropist and modern dance patron who emigrated to Israel in 1951 and assumed the Hebrew version of her name, Batsheva. Her collection of furniture, porcelain and *Kunstkammer* objects were sold at auction in 2000.





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PAIRE DE MIROIRS EN BRONZE DORÉ ET PIERRES DE RHIN, TRAVAIL AUTRICHIEN, VIENNE, CIRCA 1780

A PAIR OF AUSTRIAN NEOCLASSICAL GILT-BRONZE AND RHINESTONE MIRRORS POSSIBLY SUPPLIED TO MARIE-ANTOINETTE, VIENNA, CIRCA 1780

(plates replaced)
height 27¼in.; width 20 in.; 69 cm; 51 cm.

(2)

PROVENANCE
Peut-être Marie-Antoinette, reine de France;
Michel Meyer, Paris;
Collection privée;
Graff, Paris 2015.

150 000-250 000 €

154 000-256 000 US$



Vase en bronze doré attribué à Würth © Archives Sotheby's

This exquisite pair of mirrors is a rare example of innovative Viennese neoclassical metalwork design of the late 18th century. The frames previously had plates engraved with the cypher of Marie-Antoinette, and may have been a gift from Empress Maria Theresa of Austria to her daughter, who had married the French *dauphin* in May 1770 and became Queen of France when her husband acceded to the throne as Louis XVI in 1774.

In the second half of the 1700s, the Habsburg monarchy undertook a sustained campaign to improve the instruction and training of artists in both the fine and applied arts, with the specific aim of raising the profile of Vienna as an artistic capital independent of other European centres like Paris and London. This was spearheaded by the State Chancellor, Count Wenzel Anton von Kaunitz-Rietberg (1711-1794), who had served as ambassador to the French court from 1750 to 1752. A *Schule für Fabrikanten* (School of Manufacturing) was established in 1758, which would later be merged with the *Graveurakademie* (Academy of Engravers) in 1772, and incorporated the following year with other teaching institutions of painting, sculpture and applied arts to create an umbrella Royal and Imperial *Akademie der bildenden Künste*, modelled on the royal academies founded in France and England but more comprehensive in scope (see Wolfram Koppe, *Vienna 1780. An Imperial Silver Service Rediscovered*, New York, Metropolitan Museum 2010, p.19-20).

In the Habsburg dominions the guild regulations were more flexible than in other regions, so a goldsmith had the freedom to work in metals other than just gold and silver. Many of them turned their hand to working in bronze and other materials, leading to the development of a distinctly Viennese style of metal objects during the neoclassical period. One of the most accomplished examples of this is the extraordinary *guéridon* with top of petrified wood set in a frame and tripod stand of polished steel and gilt bronze executed by the court goldsmith Anton Matthias Domanöck (1713-1779) (Château de Versailles, exhibited *Marie-Antoinette*, Galeries nationales du Grand Palais, Paris 2008, cat. no. 239). This was commissioned by Marie-Antoinette's older sister Maria Christina, Duchess of Saxe-Teschen, and delivered to Versailles as a gift to the *dauphine* in the year of her marriage. Domanöck had been director of the *Graveurakademie* and counted among his pupils several members of the Würth family, who were the leading dynasty of goldsmiths in 18th century, chief among them Ignaz Joseph Würth (1742-1792, master goldsmith in 1770).

Würth is known to have worked in gilt bronze as well as silver, as evidenced by his signature on the gilt bronze mounts on a pair of petrified wood vases commissioned by Maria Theresa in 1780 as a gift for her son-in-law Louis XVI and delivered to Versailles the following year (Château de Versailles, illustrated in Pierre Verlet, *Les bronzes dorés français du XVIIIe siècle*, Paris 1987, fig. 261 p. 237 and exhibited Grand Palais 2008, cat. no. 240). Viennese authorship, possibly the Würth family, is also likely for the gilt bronze mounts on a group of Oriental porcelain in the Princes of Liechtenstein collection (illustrated in Koeppe, p. 23-25).

Ignaz Würth is also a probable candidate for the maker of an important gilt bronze and rhinestone vase with an enamelled plaque bearing the initials *MA* which may correspond to the '*urne avec la médaille de Marianne*' known to have been offered to Marie-Antoinette in 1770 by another of her sisters, Archduchess Marie-Anne (sold Sotheby's Paris 19 November 2019, lot 72). This object shares the same highly refined design and quality of execution as the offered pair of mirrors, as well as the unusual combination of gilt bronze and rhinestones, suggesting both items emanate from the same workshop. Stylistically they are similar to Ignaz Würth's masterpiece, the extensive silver dinner service commissioned by the Duke and Duchess of Saxe-Teschen in 1779-1782 when they assumed the governorship of the Austrian Netherlands in Brussels. The presence of the *MA* monogram also strongly supports the theory that both the vase and mirrors were commissioned expressly for Marie-Antoinette. Although precise descriptions are rare, the extensive correspondence between the Austrian ambassador to France Count Mercy d'Argenteau and Empress Maria Theresa, and between Marie-Antoinette and the Empress, reveal there were frequent exchanges of gifts between the two courts during the 1770s up until Maria Theresa's death in 1780.

During the Revolution Marie-Antoinette entrusted many items from her personal collection to the *marchands-merciers* Daguerre and Lignereux for safekeeping after she was compelled to leave Versailles in October 1789. These were inventoried by the Revolutionary authorities in December 1793 who noted in addition to the Japanese lacquer objects the Queen had inherited from her mother the presence of a numerous '*meubles et bijoux, faits à Vienne, […] montés en or, vermeil ou en bronze doré*' (A. Tuetey, 'Inventaire des laques anciennes et des objets de curiosité de Marie-Antoinette confiés à Daguerre et Lignereux, Marchands-Bijoutiers le 10 octobre 1789 [26 frimaire an II]', *Archives de l'Art Français*, t. VIII 1916, p. 288, 296). This significant quantity of gifts sent from Vienna to Marie-Antoinette at Versailles, a reflection of the symbiotic relationship between the Empress and a daughter who arrived in France at the age of 14, only served to reinforce the impression that the Queen was inherently a foreigner disloyal to her adopted country - *l'autrichienne* - and contribute to a deep unpopularity that would ultimately prove fatal.



Mentmore Towers, Buckinghamshire, Angleterre

76

PAIRE DE CANDÉLABRES EN BRONZE DORÉ ET BLEUI D'ÉPOQUE LOUIS XVI, VERS 1784-86, ATTRIBUÉ À LUCIEN-FRANÇOIS FEUCHÈRE

A PAIR OF LOUIS XVI GILT AND BLUE-PATINATED BRONZE CANDELABRA, CIRCA 1784-1786, ATTRIBUTED TO LUCIEN-FRANÇOIS FEUCHÈRE

with three scrolling spirally-fluted branches with flame moulded nozzles, gadrooned sconces and branches overlaid with grape-vines and acanthus, the candle arms issuing from a central stem centred by a hanging eagle mask below a vigorously modelled brûle parfum in blued metal and gilt-bronze, the bodies in the form of vases of classical amphora shape with handles in the form of female terms in Egyptian head-dress terminating in overscrolled foliage, grapevines, groups of pearls, poppies and other flowers, supported on a waisted spreading fluted socle and a further square stepped bases
height 1ft. 3½in.; width 1ft. 5¾in.;
depth 10½in; 131 cm; 45 cm; 26,5 cm.

(2)

PROVENANCE
par tradition, Marie-Antoinette, reine de France;
Acheté en 1852 par M.A. Barker à Mons. Collot pour le baron Mayer Amschel de Rothschild;
Baron Mayer Amschel de Rothschild, Mentmore Towers, Buckinghamshire, où ils figurent dans l'inventaire de Mentmore, un volume relié imprimé et mis à jour vers 1876, et dans le catalogue Mentmore, compilé par Hannah de Rothschild et publié par R. & R. Clark d'Edimbourg en 1883, puis à nouveau en deux volumes illustrés en 1884, dans le salon blanche, p. 64, n° 14, 15, 16, 17;
Hannah de Rothschild (comtesse de Roseberry), Mentmore Towers;
Albert Primrose, 6e comte de Roseberry (depuis 1855), Mentmore Towers;
Sotheby's Londres, 17 avril 1964, lot 24;
Collection privée, Paris, fin des années 1960;
Vente privée chez Sotheby's, 2013.

LITERATURE
P. Hughes, *The Wallace Collection Catalogue of Furniture III*, London: The Trustees of the Wallace Collection, 1996
"French Furniture at the Exhibition of 'Three French Reigns', 25 Park Lane," *Country Life* 73–1884 (February 25, 1933), p. 206, figs. 5, 7
Ottomeyer and Proschel, *Vergöldete Bronzen* Vol. 1 Munich 1986; p. 261

Jonathan Bourne and Vanessa Brett, *Lighting in the Domestic Interior: Renaissance to Art Nouveau,* London 1991, illus. p. 101, fig. 321
Pauline Prevost-Marcilhacy, *Les Rothschild, Batisseurs et Mecènes*, Paris 1995, p. 111–113, notes 155, 156, 158, pp. 290–291
H. Clouzot, *Des Tuilleries à Saint-Cloud. L'art Décoratif sous le Second Empire*, Paris 1925
Egyptomania, *L'Egypte dans l'art Occidental* 1730–1930, exhibition catalogue, Paris, Louvre 20 January–18 September 1994, p. 124, no. 49
Gillian Wilson, *Decorative Art in the J. Paul Getty Museum*, Los Angeles 1977; *The illustrated Summary Catalogue of the Collections in the J. Paul Getty Museum*, Malibu 1993, p. 97
P. Verlet, *Les Bronzes Dorés Français du XVIIIe Siecle,* Paris 1987
D. Alcouffe, A. Dion-Tenenbaum, G. Mabille, *Gilt bronzes in the Louvre*, Dijon 2004, n. 92, p. 178 and n. 115, p. 228

300 000-500 000 €

307 000-515 000 US$







Applique murale (d'un ensemble de quatre), vers 1784, attribuée à Pierre-François Feuchère. Musée d'art de Philadelphie : Legs d'Eleanore Elkins Rice, 1939 (1939-41-28d).



Vase (d'un ensemble de trois), les montures attribuées à Feuchère, inv. OA 6898. © Musée du Louvre, Dist. RMN-Grand Palais / Martine Beck-Coppola



Paire de candélabres, vers 1785, inv. OA 6898. © Musée du Louvre, Dist. RMN-Grand Palais / Thierry Ollivier

This magnificent pair of late Louis XVI gilt-bronze and patinated-bronze candelabra exemplify craftsmanship of the very highest quality and hold a truly exceptional provenance, adding to their appeal and historical significance. For their scale, quality of execution and elegant design, they rank amongst the most magnificent candelabra ever executed during the *ancien régime* and are analogous with other pieces made for the French Royal Court.

The present pair of candelabra was once originally part of a suite of four candelabra which stood triumphantly at Mentmore Towers. The set was split in two lots (24 and 25) in the Sotheby's sale in 1964, with lot 25 corresponding to the pair which is now in the J. Paul Getty Museum, Los Angeles (accession number 71.dF.99.1-2).

These four candelabra are unusual in that their bronze vases were applied with a blue patina, so as to highlight and contrast the delicately chased gilt-bronze motifs. This partial recourse to blue for decorative bronzes seems to have been popular among leading late 18th century *bronziers* in their permanent quest for variety: Pierre Gouthière made an extraordinary pair of branches with quivers, for a service owned by the Duchesse de Mazarin (Louvre, inv. OA 11995-11996) and François Rémond supplied two pairs of wall appliques with three arabesque branches on a lapis ground vase in 1784 (now in the Petit Trianon at Versailles).

A Royal commission

This pair of candelabra are outstanding not only in terms of their design but also the casting and chasing of their sumptuous gilt-bronze mounts and impressively large size. Interestingly, in a letter to Mayer Rothschild, pasted into a copy of the inventory of 1883, his agent M.A. Barker mentions the purchase of the four candelabra from the renowned collector, banker, and financier Jean-Pierre Collot as well as the possible Royal provenance: "*Perhaps also you fear that the fine objects I bought of Mons. Collot were for you [...] tell you they are for a person who can appreciate them [...] They are as authentic as they are elegant, and as is well known were made for the marriage presents to Marie Antoinette*."

The present pair must almost certainly have been a Royal commission in view of their striking similarity in whole or in part to other sets of wall lights, candelabra and vases, recorded as having been Royal commissions. The attribution to the *bronzier* Feuchère, who was a regular supplier to the Royal court as seen through the comparable examples below, reinforces the ascription of a Royal commission.

Examples with royal provenances and similarities include:
- the two pairs of wall lights, with an upper part almost identical to the present, attributed to Feuchère in the Philadelphia Museum of Art, delivered by the *marchand-merçier* Darnault Frères to Louis XVI's aunts Mesdames Adelaïde and Victoire (daughters of Louis XV) for the Château de Bellevue (fig.1);
- three vases with similar female figures attributed to Feuchère in the Louvre Museum supplied by the *marchand-mercier* Darnault Frères to Mesdames Adelaïde and Victoire for the Château de Bellevue (fig.2).
-the pair of candelabra in the Louvre Museum with similar upper part (fig.3), with vasiform bases comparable to the pair given to Tsar Paul I by Louis XVI, now in Pavlovsk Palace;
- two other pairs similar to the above but with green ground colour given by Louis XVI to Gustav III of Sweden in 1784;
- and finally another pair with a yellow ground now in the El Pardo Palace in Madrid.

In view of these similarities, the letter from Barker to Mayer Rothschild and the fact that this pair of candelabra was originally part of a set of four, which in itself is a very grand and expensive commission, one can reasonably assume that these were a Royal commission. The Rothschild provenance lends further weight to this assumption in view of the fact that they are known to have purchased many pieces formerly in the French Royal collections or which formerly belonged to the French aristocracy.

Lucien-François Feuchère

Lucien-François Feuchère, established at Rue Notre-Dame-de-Nazareth, took over the workshop from his father Pierre-François at the end of the 18th century and was active between 1780-1828. A very important bronze artist, he delivered a great deal of furnishings under the First Empire and his company employed up to 150 workers. He won a silver medal at the Exposition in 1819, but also several prestigious commissions, including the Louvre balcony railings which he exhibited a part of during the Exposition of Industrial Products. 'Patented Supplier to the Garde-Meuble' (furniture repository), Lucien specialised in wall lights, clock cases, fittings for porcelain and candelabra for their high-profile international clientèle. In 1824, Lucien passed the business to his son and son-in-law, who closed it in 1831.

Mentmore and the Rothschilds

Baron Mayer Amschel de Rothschild was the fourth and youngest son of Nathan Mayer Rothschild (1777–1836), who founded N.M. Rothschild & Sons, the English branch of the celebrated Rothschild banking empire. He showed scant interest in the banking world of his family and instead had political leanings. He was appointed High Sheriff of Buckinghamshire in 1847 and elected Liberal MP for Hythe in 1859.

Baron Mayer engaged Joseph Paxton, 'the new Christopher Wren' and the creator of Crystal Palace, to build a house at Mentmore in Buckinghamshire. The house, which was begun in 1852, had a huge central hall, covered entirely by a forty-foot high roof in glass, an innovation in its day. As Sir Francis Watson stated in his introduction to the Mentmore sale catalogue in 1977, "*The 'sense of glory' confronted the visitor as soon as he entered the hall*." Mentmore Towers (fig.4) was the most sumptuous of the English Rothschild houses at the time, filled with a dazzling collection of art and objects. Mayer Rothschild had refined French taste and was in many respects way ahead of his family who, contrary to popular belief, only really started to collect French 18th-century furniture and art seriously after 1870.





Le château de Vaux-le-Vicomte, gravure de Gabriel Pérelle (1604-1677)

77

PAIRE D'IMPORTANTES TERRINES COUVERTES, LEUR PRÉSENTOIR ET LEUR DOUBLURE EN ARGENT PAR CHARLES-LOUIS-AUGUSTE SPRIMAN, PARIS, 1777-1778

A PAIR OF IMPORTANT FRENCH SILVER COVERED TUREENS, LINERS AND STANDS, CHARLES-LOUIS-AUGUSTE SPRIMAN, PARIS, 1777-1778

le corps reposant sur quatre pieds feuillagés, appliqué de guirlandes de chênes, les anses en branchages, les couvercles à décor, l'un d'un chien barbet et un canard, l'autre d'un épagneul, un lièvre, un faisan et une trompe à ses pieds

of oval shape, each cover surmounted by a sculpture depicting a hunting scene, one with a spaniel, a hare under his front legs and a pheasant surrounded by a hunting horn, the other cover a Barbet dog holding down a duck with outstretched wings, the upper part of the cover carrying a row of curved channels also covering the rim, two oval medallions united with ribbons placed between garlands, the two side handles with vine motifs, the large stands resting on four pilaster feet, the border applied with hanging lowers garlands, the two handles applied with acanthus leaves, gadrooned border with reed and ribbon frieze, on two blue modern boxes
height tureens 11 7/16in.; 15 7/8in.; 9 5/8in.; 29 cm; 40,3 cm; 24,5 cm; length stands 23 5/8in.; width 16 1/8in.; 60 cm; 41 cm ; weight 749 oz ; 21 234 gr

PROVENANCE
Jean-Baptiste de Machault d'Arnouville (1701-1794)
Puis par descendance à Léonce Louis Melchior, marquis de Vogüé
Puis par descendance à la famille de Vogüé, propriétaire du château de Vaux-le-Vicomte jusqu'en 2006
Bernard De Leye, Bruxelles, 2006 (Biennale des Antiquaires, Paris, 2008)
Graf, Paris, 2015

EXHIBITED
Musée des arts décoratifs (Paris), Exposition d'Orfèvrerie française civile du XVIe siècle au début du XIXe, Frazier-Soye, 1926, Number 195 bis.

LITERATURE
Henry Nocq, *Le Poinçon de Paris: Répertoire des maîtres-orfèvres de la juridiction de Paris depuis le Moyen- âge jusqu'à la fin du XVIIIe siècle.* Nouvelle édition, 1968, Volume IV, pages 34-35.
Illustrated in Nocq, Alfassa, Guérin, *Orfèvrerie civile française*, 1926, Vol. II, planche LX (for one tureen) with provenance collection Alfred Somer, château de Vaux le Vicomte.
Illustrated in *Chef d'oeuvres d'orfèvrerie européenne*, Galerie Bernard De Leye, Bruxelles, 2008, p. 80-85

500 000-1 000 000 €

515 000-1 030 000 US$





Jean-Baptiste de Machault d'Arnouville, garde des Sceaux, ministre de la Marine en 1750 (1701-1794), vers 1760, Ecole française. Château de Versailles © RMN-Grand Palais (Château de Versailles) / Gérard Blot

Charles-Louis-Auguste Spriman (or Sprimant or Spriment) was born in Mons, Belgium, in 1737. He became master in Mons in 1762, submitting a three-tap fountain; none of his Belgian production is known to survive.

In 1775 he settled in Paris as a master; his earliest known Parisian tureen, of 1775-1776, is preserved in the Louvre and also has a finial of a hunting dog and game. By 1777-1778, he was providing pieces for the "Ekaterinoslav" service for Catherine the Great, ordered from Robert-Joseph Auguste, who was also born in Mons. Collaborating on this service was Louis Lenhenrick, who lived near Spriman on the pont Notre-Dame. These associations put Spriman in the centre of sophisticated Paris production.

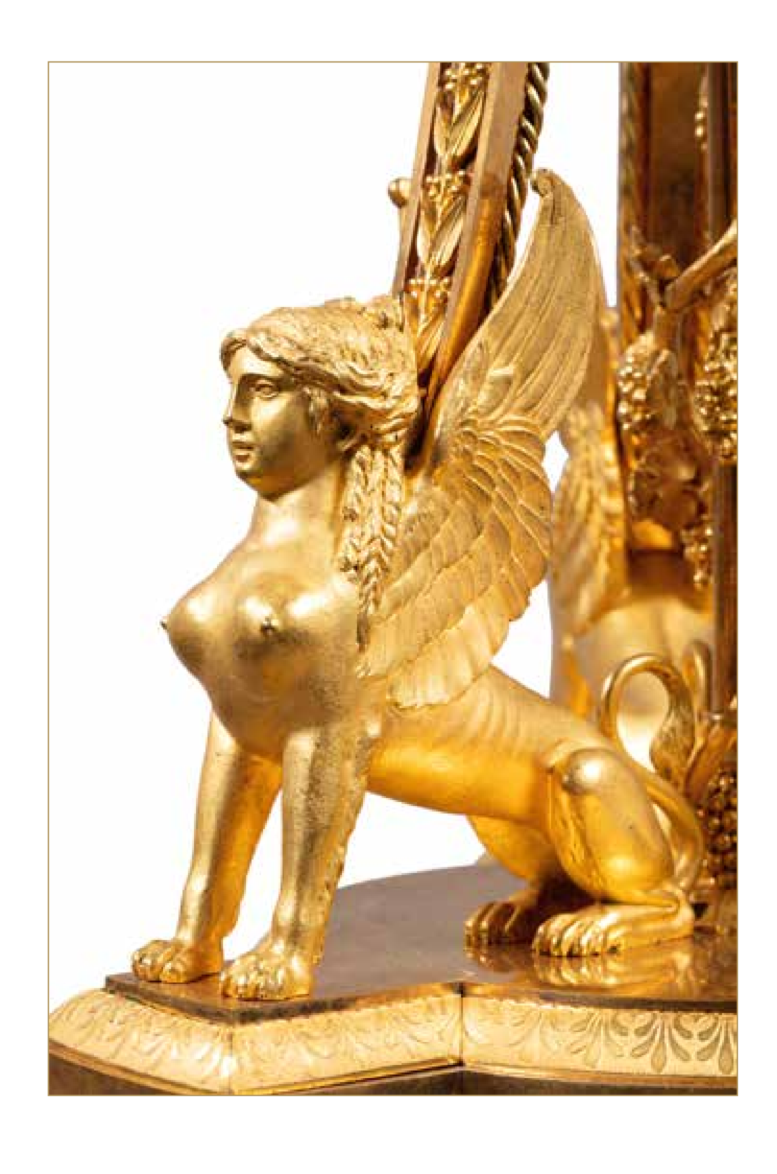
Spriman seems to have made a specialty of tureens, judging by the number of surviving examples (32). The design of this pair of is typical of his sophisticated designs. The decorative swag adornment, scalloped garlands of oak and laurel leaves as well as medallions showcase the influence of classical antiquity. The laurel garlands link the body of the tureen with the edge of the plateau, against a repeated background of fluted bands.

By contrast, the "animalier" finial recalls the work of Jean-Baptiste Oudry and the previous generation of rococo silversmiths. Also in the Louvre collection is a similar tureen finial with dog and hunting accessories, attributed to Spriman 1774-1780. This finial was set on a tureen by Antoine-Jean de Villeclaire formerly in the collections of Baron Jérôme Pichon, Prince Paul Demidoff of San Donato, Paul Eudel, and Count Isaac de Camondo who gave it to the Louvre in 1911.

Jean-Baptiste de Machault d'Arnouville is one of the most famous art collectors in the French eigtheen century. In his unfinished Arnouville castle (12 km north from Paris) some masterpieces such as the Apollo and the Python of Jean-Claude Duplessis and the tureens of Spriman were on display. Machault was an influential French statesman, who attempted a reform in the levying of taxes. During the French Revolution, he was stripped of his property and was sent to prison by the revolutionaries. He died in prison in 1794. His castle was passed to the Count Choiseul d'Aillecourt, who sold it to Baroness Nathaniel de Rothschild. His collection was spread out, and the tureens were given to Léonce Louis Melchior, marquis de Vogüé, Henriette de Machault d'Arnouville husband's. They remained in the Vogüé family until 2006.

This pair of tureens has been part of the stunning collections of Château de Vaux-le-Vicomte. This world-famous castle which had been built between 1658 and 1661 by Nicolas Fouquet, finally provoked in 1661 the fall of Fouquet. In the nineteenth century it belonged to the Choiseul family.

In 1875, Vaux was bought together with nearly 1000 hectares by Alfred Sommier. This French industrial developed the sugar family business, *Sucres Sommier*. With his wife Jeanne de Barante, he had three children, a son and two daughters. Only one of the daughters, Lucie (1874-1946) had descendants. She married in 1897, Count Robert de Vogüé whose descendents still own Vaux castle.



78

PAIRE DE CANDÉLABRES À SIX LUMIÈRES EN BRONZE DORÉ ET PATINÉ D'ÉPOQUE LOUIS XVI, VERS 1785, ATTRIBUÉE À PIERRE-PHILIPPE THOMIRE

A PAIR OF LOUIS XVI SIX-LIGHT CANDELABRA, CIRCA 1785, ATTRIBUTED TO PIERRE-PHILIPPE THOMIRE

gilt-bronze and patinated bronze
height 39¼in.; 20 in.; 101 cm; 51 cm.

(2)

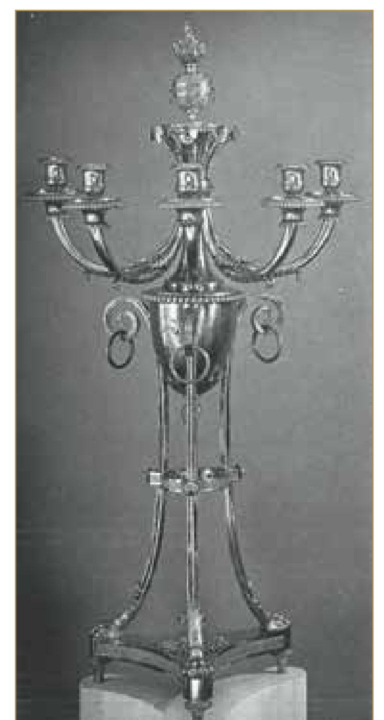
PROVENANCE
Collection Edouard Chappey;
Collection Daisy Fellowes;
Galerie J. Kugel, Paris, 2007.

200 000-400 000 €

205 000-410 000 US$







Candélabre à six bras de lumière, fin du XVIIIème siecle, sur le marché à Londres



Candélabre à six bras de lumière, Paris, v.1785, Musée Nissim Camondo



Paire de candélabres à six bras de lumière et figures de boucs, Paris, vers 1780, Bayerische Schlösserverwaltung

The exceptionally high quality of this unique model of candelabra in the *à la grecque* style indicates the pair can only be attributed to a one of a select group of the most important Parisian *bronziers* working in this manner, such as Pierre Gouthière, François Rémond or Pierre-Philippe Thomire. This pair is typical of Parisian production during the years 1780-1790, and several models employing the same design elements, although of differing compositions, are in important public collections. A closely related model is notably in Buckingham Palace, London, but a strictly identical version allowing a direct comparison has not been found to date. The quality of the chasing most strongly evokes the work of Thomire at this period. Pierre-Philippe Thomire (1751-1843) was one of the most accomplished bronze casters of the Louis XVI and Empire periods. He first trained as a sculptor and then served as an apprentice in the workshop of Pierre Gouthière from 1774 onwards, and their production in circa 1785 was technically and stylistically very close. Thomire was appointed *Ciseleur de l'Empereur* by Napoleon I.

79

SECRÉTAIRE À ABATTANT D'ÉPOQUE LOUIS XVI, ESTAMPILLÉ PAR NICOLAS-PHILIPPE DUSSAULT, VERS 1787

A LOUIS XVI SECRÉTAIRE À ABATTANT STAMPED BY NICOLAS-PHILIPPE DUSSAULT, SUPPLIED BY DOMINIQUE DAGUERRE, CIRCA 1787

monture de bronze doré, bois de thuya, porcelaine de Wedgwood, et acajou

gilt-bronze and Wedgwood Jasperware-mounted thuya, mahogany and plum pudding mahogany; the front with Wedgwood plaques of the Muse Erato and her companion in front of a flaming altar surrounded by the signs of the Zodiac, the sides with Wedgwood plaques of the Apotheosis of Homer and the Apotheosis of Virgil, with an inset grey-veined white marble top and stretcher, stamped four times *N.P.DUSSAULT*; the reverse of the larger jasperware plaques stamped *WEDGWOOD*
height 47 in.; width 33 in., depth 16¾ in.; 119,5 cm; 84 cm; 42,5 cm.

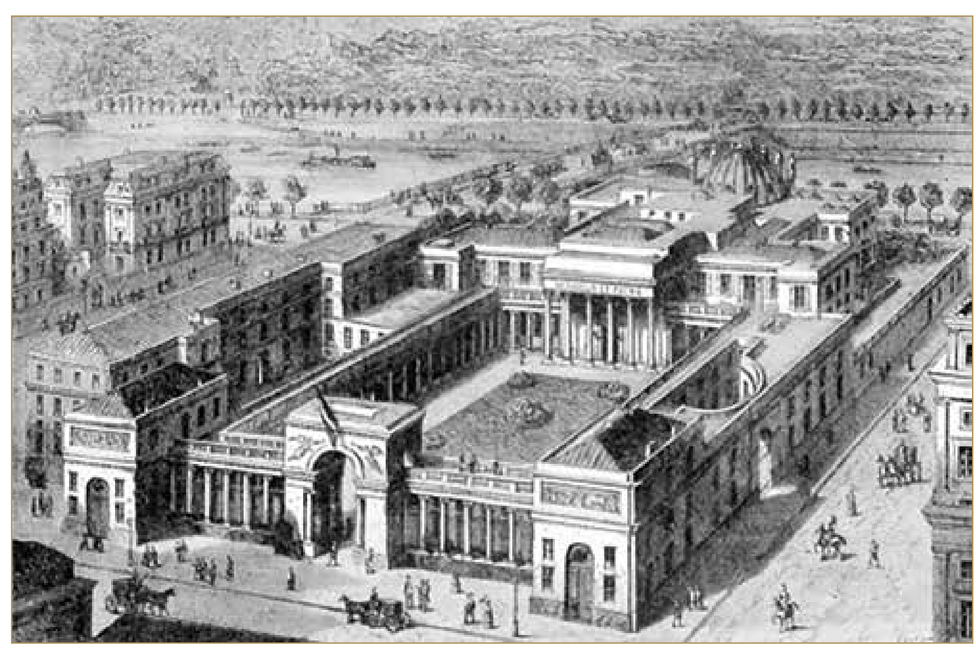
PROVENANCE
Fourni au Prince Frédéric III de Salm-Kyrbourg en vers 1787 par Dominique Daguerre pour la chambre à coucher de l'Hôtel de Salm, actuel Palais de la Légion d'Honneur;
Probablement vendu avec le contenu de l'hôtel, décembre 1795-avril 1796;
Collection particulière, acquis auprès du Baron la Caze, le 14 janvier 1921;
Collection Wildenstein, vente Christie's Londres, 14 décembre 2005, lot 75
Christie's New York, 11 décembre 2014, lot 37.

LITERATURE
C. Packer, *Paris Furniture*, Newport 1956.
F.J.B. Watson, *Le meuble Louis XVI*, Paris 1963.

500 000-1 000 000 €

515 000-1 030 000 US$





Vue de l'hôtel de Salm, Paris, XIXe, gravure anonyme

Nicolas-Philippe Dussault (1746-1816), *reçu maître* 1774

This impressive secrétaire forms part of one of the most important architectural and design commissions in 1780s Paris, the *hôtel particulier* of the Prince de Salm-Kyrbourg constructed on the left bank of the Seine by the architect Pierre Rousseau (1751-1829), now the Palais de la Légion d'Honneur, adjacent to the Musée d'Orsay. The edifice was a spectacular incarnation of late Louis XVI neoclassicism, with a central domed salon visible from the river and colonnaded façade. The *hôtel*'s salons were decorated by artists engaged in the service of the *Menus Plaisirs du Roi*, including the painter Bosquet and the sculptors Moitte and Roland, and the furniture was acquired through the *marchand-mercier* Dominique Daguerre, at the same time he was supplying Marie-Antoinette and the Prince of Wales at Carlton House. The entire scheme can be regarded as a consummate and valedictory expression of French excellence in interior design in the final years of the *ancien régime*.

A German Prince in Paris

Born in Limburg, Frédéric Othon III de Salm-Kyrbourg (1744-1794) became Prince of the Holy Roman Empire principality of Salm-Kyrbourg (now part of the Palatinate) on the death of his father Philippe Joseph in 1779. Effectively raised in France, he attended the Collège Louis-le-Grand and served in the French army before settling in Paris in 1771. Following his marriage in 1781 to Jeanne-Françoise, princesse de Hohenzollern-Sigmaringen, he acquired a lot from the Prince de Conti upon which to erect a residence appropriate to his station. In this he was following in the path of another titled expatriate from German-speaking territories based in Paris, Comtesse Marie-Léopoldine Pálffy, Princess Kinsky (1729-1794), the wealthy widow of a prince of the Habsburg Empire, who settled in Paris during the 1770 and resided in an *hôtel* in the Rue Saint-Dominique built by the celebrated architect Claude-Nicolas Ledoux that she expensively furnished in the latest neoclassical fashion with the help of Daguerre and the designer and sculptor Gilles-Paul Cauvet (1731-1788). Work on the Salm *hôtel* continued for several years, and it was not until 1787 that the Prince and his wife were able to move in, having spent a colossal sum of over 700,000 *livres* on the house's construction and contents and apparently ruining himself in the process. With prescience the Marquise de Crequy observed 'Les Salm sont ici toujours, cherchant à tout vendre et à piaffer; le Baron de Breteuil soutient qu'il n'en a pas pour deux ans, et que l'hôpital sera sa fin *(Lettres inédites de la marquise de Créqui à Senac de Meilhan*, *1782-1789*).

The secrétaire was placed in the Prince's bedroom next to the central domed salon, evoked in a surviving drawing of the room's alcove (illustrated *La rue de Lille*, *l'Hôtel de Salm*, Paris 1983, p.168). It is documented in an inventory taken of the Hôtel de Salm on 4 Fructidor An III (21 August 1795):

Dans une chambre à coucher ensuite dudit salon [le salon central en rotonde], ayant pareille vue

Un petit secrétaire en bureau à deux tablettes de marbre en bois d'acajou moucheté avec ornement à figure en camee sur la face et sur les deux côtés garni d'un tiroir au dessus, le tout garni de cuivre doré d'or moulu, prisé 1 800 livres

The Prince was not able to enjoy his palatial dwelling for long. At the outbreak of the Revolution in 1789 he initially supported the Third Estate and became a member of the Garde Nationale, but like many aristocratic sympathisers to the cause he ultimately fell foul of the Revolutionary authorities and was guillotined on 23 July 1794, the same day as Alexandre de Beauharnais, reputedly the lover of his sister Princess Amalie Zephyrine and first husband of Joséphine Tascher de la Pagerie, later Empress Joséphine. Following his death, the *hôtel* was sequestered by the Prince's creditors and the furniture sold between December 1795 and April 1796. It was subsequently let out to various tenants including Madame de Staël before its requisition by Napoleon to serve as the seat of the newly created *Légion d'Honneur* in 1804, a function it continues to serve. It was nearly destroyed during the 1871 Paris Commune, with only the walls and façades surviving the incendiary attacks that also engulfed the Tuileries Palace and Hôtel de Ville, but was reconstructed and served as a paradigm of neoclassicism for a generation of Beaux-Arts architects at the turn of the 19th century, notably replicated as the Legion of Honor Museum in San Francisco built in 1921-24.

Dussault or Weisweiler?

The secrétaire is stamped by Philippe-Nicolas Dussault, about whom relatively little is known apart from a record of his being tasked by the Revolutionary Government in 1794 to sell a *bureau à cylindre* said to have belonged to Louis XVI, possibly the monumental secrétaire supplied by Roentgen to the *Garde-Meuble* in 1779 (François de Salverte, *Les ébénistes du XVIIIe siècle*, Paris 1962, p. 108). This and the scarcity of other recorded works by Dussault suggests he may have been more active as a dealer than a cabinetmaker, and it is possible he subcontracted all or some of the manufacture of this secrétaire



Secrétaire similaire incorporant une plaque de Wedgwood, attribuée à Weisweiler, réputé pour avoir été livré par Daguerre à Marie-Antoinette © Metropolitan Museum of Art, Don de la Samuel H ; Kress Foundation, 1958



Dessin de secrétaire Daguerre/Weisweiler de l'album Saxe-Teschen, Metropolitan Museum of Art, New York



Secrétaire similaire de Beneman au Musée de l'Ermitage, Saint-Pétersbourg.

to a colleague, possibly the *ébéniste* Adam Weisweiler (1744-1820, *maître* 1778), who worked closely with Daguerre. The form of a secrétaire on stand with the fall front flanked by detached baluster columns was particularly favoured by Weisweiler during the 1780s, who often employed luxurious materials in his production such as Sèvres porcelain plaques, *pietre dure* panels or Japanese lacquer; the most celebrated example of the latter medium is the monumental secrétaire supplied for the cabinet intérieur of Louis XVI at Versailles in 1784 (private collection; illustrated in Alexandre Pradère, *Les ébénistes français: De Louis XIV à la Révolution*, Paris 1989, p.388)

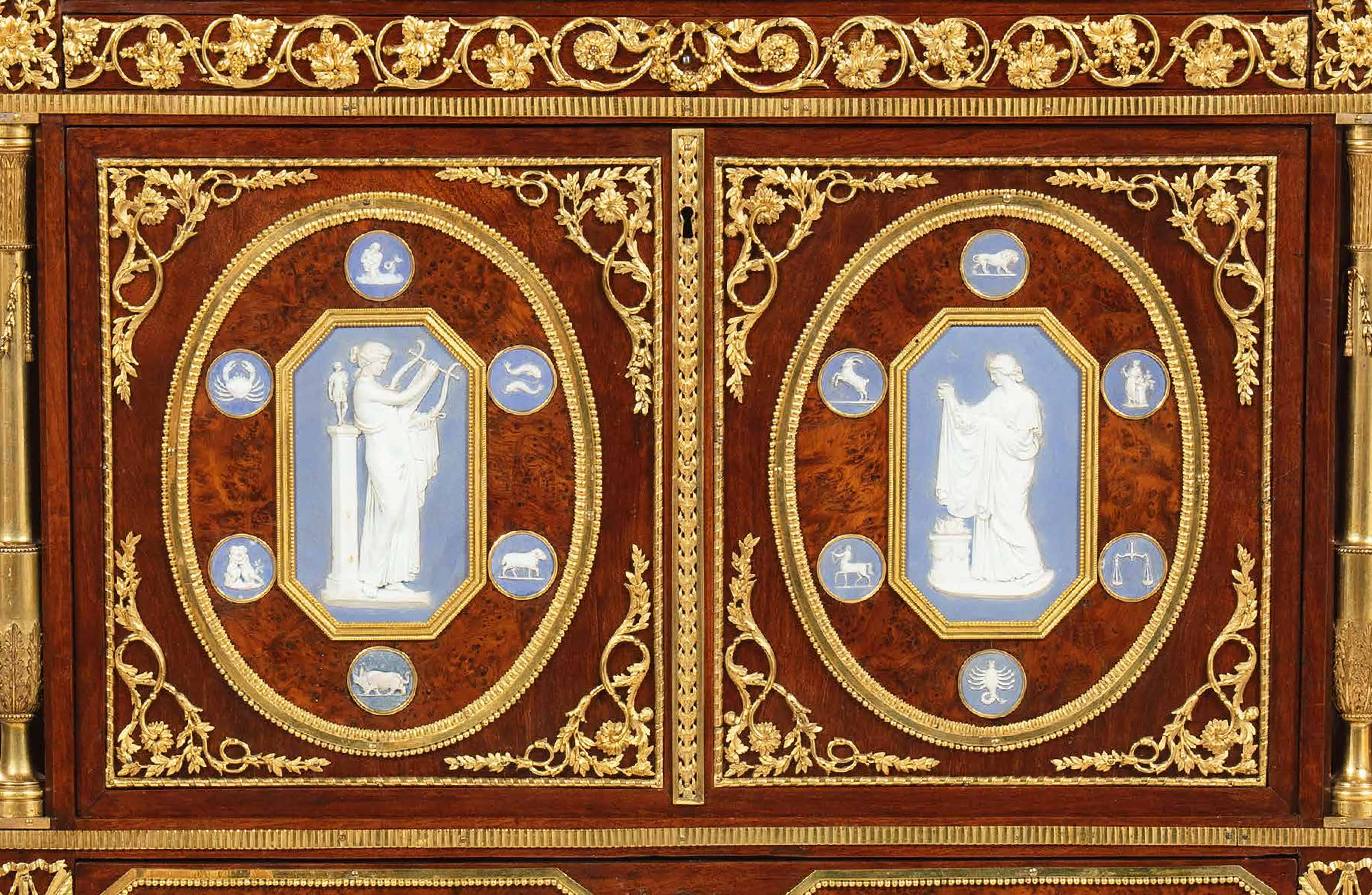
An even closer link to Weisweiler is the use of mounted Wedgwood jasperware plaques representing classical figures and signs of the Zodiac. In 1787 Daguerre commissioned Weisweiler to produce a secrétaire mounted with a Sèvres porcelain flower plaque surrounded by Wedgwood jasper plaques for what was likely his final delivery to Marie-Antoinette (now in the Metropolitan Museum, illustrated C.C. Dauterman *et al., Decorative Art from the Samuel H. Kress collection at the Metropolitan Museum of Art*, Aylesbury 1964, cat. 28 p. 154-161). Weisweiler produced numerous tables and pieces of case furniture inset with jasperware in the late 1780s, presumably ordered by Daguerre, and one of the drawings from the celebrated album of designs for furniture, clocks and mounted porcelain attributed to Daguerre and sent to the Duke and Duchess of Saxe-Teschen in Brussels shows a secrétaire of comparable form mounted with jasperware plaques in the manner of Wedgwood. Weisweiler also produced small circular tables mounted with jasper medallions of the twelve Zodiac signs, and a drawing for such a table is in the Cooper Hewitt Museum, New York (illustrated in Patricia Lemonnier, *Weisweiler*, Paris 1983, p.97). Several examples of related *guéridons* are recorded, including one given by Madame Du Barry to the Duc de Brissac as a New Year's gift in 1792, described in a 1794 inventory of the Duc's *hôtel* in the Rue de Grenelle by the *marchand-mercier* Julliot as '*une table ronde en bois de racine enrichie dans le milieu d'un camée à figures et douze medallions de zodiaque avec pannaux à glaces*'. A guéridon of this description is in the Hermitage, Saint Petersburg; another was in the collection of Lady Magnus-Allcroft, sold Christie's London 27 June 1993, lot 26; and a further example was sold Christie's New York, 30 April 2019, lot 8.

Other contemporary *ébénistes* working for the Royal Household who are known to have incorporated jasperware into their work include Guillaume Benneman on a secrétaire also now in the Hermitage, and Jean-Ferdinand Schwerdfeger on the celebrated jewel cabinet supplied to Marie-Antoinette's own *Garde-Meuble*, now at Versailles (D. Meyer, *Le Mobilier de Versailles, XVIIe et XVIIIe siècles*, Dijon 2002, no.70).

The French *Engouement* for Wedgwood

The technique of mounting case furniture with porcelain plaques began in the 1760s and is traditionally credited to the *marchand-mercier* Simon-Philippe Poirier, who had a monopoly on acquiring plaques made for this purpose from the Sèvres factory which he supplied to Martin Carlin, RVLC and other *ébénistes*, and following Poirier's retirement in 1777 this practice was taken over by his associate and cousin by marriage Daguerre. Jasperware, a dense white stoneware described by its maker as 'a white porcelain biscuit of exquisite beauty and delicacy', was invented by Josiah Wedgwood in 1775 and rapidly became sought after in England and abroad for its neoclassical style-cameos and plaques based on antique cameo glass and Greek vases. The ceramic body lent itself to taking colours, the most popular of which by far was pale blue. The designs for many of these were provided by the neoclassical sculptor and draughtsman John Flaxman (1755-1826).

Initially jasperware was imported into France by the dealer Charles-Raymond Granchez at *Au Petit Dunkerque*, but he went bankrupt in 1787, and Daguerre was able to become Wedgwood's exclusive agent in France (see Geoffrey de Bellaigue, 'Daguerre and England', *Bernard Molitor 1755-1833, Ébéniste parisien d'origine luxembourgeoise*, Luxemburg 1995, p. 157-58). The Sèvres factory had already begun producing imitation jasperware in the late 1770s, and the increasing appeal of Wedgwood reflected a broader fashion for all things English in the second half of the 1780s known as *Anglomanie*, partly encouraged by the Eden Free Trade Agreement between France and England signed in 1786. The Baronne d'Oberkirch famously remarked on her visit to Paris that year that 'L'anglomanie fait des progrès immenses. On veut être Anglais à tout prix'. It is not surprising that the Prince of Salm would have appreciated having a highly sophisticated work of furniture decorated in the most up-to-date manner for the bedroom of his new *hôtel*, arguably the most elaborate and successful example of Wedgwood-mounted Louis XVI furniture to have been created.







Duc Charles Alexandre de Lorraine (1712-1780), 1743, Martin van Meytens le Jeune (1695 - 1770). Huile sur toile © Kunsthistoriches Museum

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PAIRE DE TABOURETS NÉOCLASSIQUES, VERS 1778, ATTRIBUÉS À GODTFRIED WEBER, LES MONTURES PAR MICHEL DEWEZ, LE DESSIN ATTRIBUÉ À LAURENT-BENOÎT DEWEZ, BRUXELLES

A PAIR OF NEOCLASSICAL STOOLS, CIRCA 1778, ATTRIBUTED TO GODTFRIED WEBER, THE MOUNTS BY MICHEL DEWEZ, THE DESIGN ATTRIBUTED TO LAURENT-BENOÎT DEWEZ, BRUSSELS

monture de bronze doré, bois de rose, bois de noisetier

gilt-bronze, rosewood and hazel wood; with old inventory labels *Herrschaft Seelowitz-Schloss-Inventar No. 195, 12 Stück*; some mounts marked *II, V and XII*; inscribed in black paint *HI*.
height 18½in.; width 23¼in.; depth 17 in.;
47 cm; 59,2 cm; 43 cm.

(2)

PROVENANCE
D'une série de douze pièces fournies en 1778 à Charles-Alexandre, duc de Lorraine et Bar (1712-80), gouverneur général des Pays-Bas autrichiens, pour la chambre d'audience du palais Charles de Lorraine, à Bruxelles;
Retiré du palais Charles de Lorraine après la mort du duc en 1780 et transféré au palais Schonenberg (aujourd'hui palais royal de Laeken), Bruxelles, à l'usage du duc Albert de Saxe-Teschen (1738-1822) et de la duchesse Marie-Christine de Teschen (1742-1798), gouverneurs généraux conjoints des Pays-Bas autrichiens, vers 1784;
Retiré de Schonenberg avec le reste du contenu du palais et envoyé à Vienne via Hambourg après l'invasion française des Pays-Bas autrichiens, vers 1792-93;
Descend de l'archiduc Charles, duc de Teschen (1771-1847);
Descendant de l'archiduc Albrecht, duc de Teschen (1817-1895);
Par descendance de l'archiduc Friedrich, duc de Teschen (1856-1936), Schloss Seelowitz, Brünn (aujourd'hui Zámek Židlochovice, Brno, République tchèque) et le Palais Erzherzog Albrecht (aujourd'hui l'Albertina), Vienne;
Galerie Aveline, Paris.

LITERATURE
Reinier Baarsen and Leo De Ren, '*Ebénisterie* at the Court of Charles of Lorraine,' in *Burlington Magazine* CXLVII, February 2005, p.98 figs. 28, 29.
Reinier Baarsen, 'Charles of Lorraine's Audience Chamber in Brussels,' in *Burlington Magazine* CXLVII, July 2005, p.468 fig.22.
Joseph Folnesic, *Alte Innenräume, Österreichischer Schlösser, Paläste und Wohnhäuser,* Vienna 1921, plates 5, 6 and 13.

⁕ 150 000-300 000 €

154 000-307 000 US$



This magnificent set of *tabourets* is an extremely rare survival of important neoclassical court furniture produced outside of Paris, created for a palace interior that has been described as 'one of the most lavish rooms created in Europe at the end of the *ancien régime*' (Baarsen, p.464), for a household widely regarded as one of the liveliest of the period, described at the time by the Prince de Ligne as 'une jolie cour gaie, sûre, agréable, polissonne, buvante, déjeunante et chassante' (*Journal Secret de Charles de Lorraine 1766-1779*, ed. Michèle Galand, Brussels 2000, p.11)

Charles-Alexandre de Lorraine, a governor of the S*iècle des Lumières*

In the 18th century the southern provinces of the Low Countries (modern day Kingdom of Belgium) were an Austrian dominion, ruled by a governor appointed by the Habsburg monarchy in Vienna. Born in the then-independent Duchy of Lorraine and Bar at court of his father Duke Léopold in Lunéville, Charles-Alexandre left the Dukedom when it was deeded to the deposed king of Poland Stanislas Leszczyński in 1736, the same year his elder brother François-Etienne married the future Austrian Empress Maria Theresa. Charles then entered into the Habsburg Imperial service and became Maria Theresa's brother-in-law a second time in January 1744 when he married her younger sister, the Archduchess Marie-Anne, who died eleven months later. After fighting in the Habsburg army during the War of Austrian Succession, he settled into his new position in Brussels in 1749.

Charles de Lorraine was the epitome of an Enlightened ruler, described by Belgian historians as 'le plus populaire ou, pour parler exactement, le seul populaire de nos gouverneurs' (Claire Dumontier, *Un passe-temps princier. Les manufactures de Charles de Lorraine*, exhibition catalogue, Musées royaux d'art et d'Histoire, Brussels 2007). He encouraged local manufacturers in his territory and introduced measures to improve agriculture and transport infrastructure; he was a keen advocate of learning and the arts, founding the *Académie Royale et Impériale des Sciences et des Letters* in 1772, and actively supporting musicians and the Brussels court theatre *La Monnaie.* He possessed country seats at the 16th-century Château de Mariemont in Hainaut which he had reconstructed in the neoclassical taste by the court architect Laurent-Benoît Dewez (1731-1812) and the Château de Tervuren east of the capital, where he constructed a special pavilion to house small workshops for artisans to produce wallpapers, porcelain, and metalwork, including locks and hinges, table services, candelabra, wall lights and chandeliers in iron, pewter, silver and silver-plate, all following methods outlined in the *Encyclopédie.*

A Richly-Appointed New Imperial Palace

In Brussels the original seat of the Habsburg governors, the sprawling medieval and Renaissance Coudenberg Palace, had been destroyed by a fire in 1731, and the residence was transferred to the medieval Orange-Nassau palace nearby, which Charles had refurbished in a more up-to-date classical style in several phases beginning in the late 1750s by the architects Jean Faulte (d.1766) and Dewez. The interiors were furnished with purchases in Paris made through the agents Campanon and Richard, as well as from Brussels dealers who imported works of art from the French capital such as Maurice Janti (Baarsen and De Ren, p.94-95). The Duc also acquired important furniture from David Roentgen, notably a pair of games tables and a monumental bureau cabinet surmounted by a clock by Christian I Kinzing, the prototype for two further secrétaires Roentgen later supplied to Louis XVI and Friedrich Wilhelm II of Prussia (now in the Museum für angewandte Kunst, Vienna). Charles would also patronise local Brussels *ébénistes*, and his accounts reveal payments to Albert de Lannoij in the early 1760s for a bureau and two commodes, in addition to regular commissions for marquetry and mahogany furniture from the cabinetmaker Jan Van Eyck throughout the 1760s and 70s.

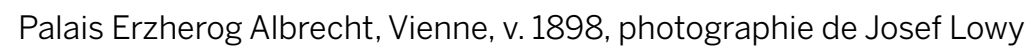
As a childless widower who never remarried, Charles was able to focus assiduously on acquiring works of art, and he formed an extensive collection of Sèvres and Chinese porcelain, silver, sculpture, paintings and especially watches and clocks - of which he owned several hundred examples, including a spectacular musical automaton by the Antwerp clockmaker J.C. Lambreghts in the form of a gilt metal obelisk resting on pearl-spitting bronze dragons (now in the Al-Thani collection; exhibited in *Making Marvels, Science and Splendor at the Courts of Europe*, Metropolitan Museum of Art, New York, 25 November 2019 - 1 March 2020, no. 126).

In the 1770s Charles decided to completely refurbish the two principal state rooms of his winter apartments on the first floor, the Grand Salon and Audience Chamber, with a particular emphasis on gilt bronze objects by the *bronzier* Michel Dewez, brother of the court architect Laurent-Benoît. The younger Dewez (1742-1804) had apprenticed in the workshop of the Paris silversmith Joseph Roettiers, and following his return to Brussels was appointed court goldsmith in 1773. For the Grand Salon Dewez provided elaborate candelabra mounts for ten large Chinese porcelain vases in 1777, along with ten pairs of wall lights decorated with either the Cross of Lorraine or the Cross of the Teutonic Order, of which the Duc was the Master. One pair of these vases and two pairs of the wall lights are now at Waddesdon Manor (G. de Bellaigue, *The James A. De Rothschild Collection at Waddeson Manor,* Fribourg 1974, Vol. II, nos.228-230).

Just as Augustus the Strong, Elector of Saxony and King of Poland, was obsessed






Palais Erzherog Albrecht, Vienne, v. 1898, photographie de Josef Lowy


Quatre tabourets dans le Palais Erzherog Albrecht, Vienne

with Chinese, Japanese and Meissen porcelain and was famously described as suffering from 'porcelain sickness' (*Porzellankrankheit*, or *la maladie de porcelain*), it could equally be argued that Charles de Lorraine was afflicted with *la maladie du bronze doré*. For his Audience Chamber he commissioned what has been called a 'showcase of *ébénisterie*' in which the parquet floor and walls were inlaid with marquetry of rosewood and *noisetier de Turquie* (Turkish hazel, *Corylus colurna*), and the Flemish tapestries after Teniers were replaced with what the Duc called *'tapisserie de bois'*, two monumental marquetry panels by Roentgen depicting the Peace between the Romans and Sabines and the Continence of Scipio (also now in the Museum für angewandte Kunst, Vienna). The entirety of the walls, including the cornice, frames of the overdoors and window surrounds were mounted with no fewer than 1,298 gilt bronze elements of over twenty-nine different models, appraised at a value of over 49,000 guilders (Baarsen and De Ren, p.99). This provided the stage for the present lot of four stools, from an original set of twelve, designed *en suite* with two large sofas, a pair of console tables and a large bureau plat, all veneered in the same rosewood and Turkish hazel of the wall and floor inlay, and all richly mounted in gilt bronze. The overall effect must have been one of dazzling magnificence and theatricality.

The palace accounts record a payment in January 1778 for the woodwork of the two sofas to Godtfried Weber, who must have also been responsible for the frames of the stools. This maker was presumably of German origin, and may be the 'Godfrid' who appears in monthly payments to the '*menuisiers*' working in the Audience Chamber from December 1774 to the end of 1776. Charles de Lorraine noted in his diary entry of 28 August 1778 that he paid Michel Dewez for his *'tabourets'*, which must refer to the mounts of the stools (Baarsen, p.468). The large bureau plat from the Audience Chamber has recently been identified as the writing desk from the 2nd Marquess of Abercorn in the Wallace Collection (F320, previously described as 19th-century French), using the same veneers as the stools and constructed in a manner more akin to the hand of a *menuisier* rather than a fully trained cabinetmaker, suggesting it would have also been made by Weber with mounts provided by Dewez.

Later History of the Tabourets

Perhaps unsurprisingly Charles de Lorraine's unbridled passion for building projects and collecting left him with substantial debts upon his death, and Emperor Joseph II took a dim view of his late uncle's extravagance. Many of the fittings of his palace were stripped and sent to Vienna, and the majority of his art collections were sold at auction in Brussels in 1781. The palace itself suffered damage during the French occupation and underwent significant transformations in the 19th and 20th centuries, and today only one wing survives as part of the Royal Library. Much of the original furniture, however, was not included in the 1781 auction, and presumably transferred to Charles's successors Duke Albert Casimir of Saxe-Teschen and his wife Archduchess Marie-Christine, sister of Queen Marie-Antoinette of France, who were important art collectors in their own right, notably of works on paper. The couple commissioned the neoclassical architect Charles de Wailly to build a new palace on the outskirts of Brussels, Schonenberg, between 1782 and 1784 (later renamed Laeken and now the principal seat of the Belgian Monarchy). The sophisticated design of the stools would have corresponded perfectly with their taste in furniture and works of art, as gleaned from an extraordinary series of surviving drawings known as the Saxe-Teschen Album (Metropolitan Museum of Art, Esmerian Bequest). The drawings depict furniture, clocks, and mounted porcelain vases all in the most up-to-date late neoclassical style, likely representing some works in the Saxe-Teschen collection at Laeken and/or works offered to the couple by the Parisian *marchand mercier* Daguerre, whom they met on their visit to Paris in August 1786. Interestingly, the album includes watercolours of two gilt-bronze mounted celadon vases of identical model to vases also now in the Al-Thani Collection [Lots 38 and 61 in this sale].

Following the 1789 Brabant Revolution and invasion by the French Revolutionary armies in 1792, the Saxe-Teschens were forced to flee Brussels, and the collections from their palace were packed for despatch via sea to Hamburg on three ships for onward transfer to Vienna (although one of the ships would sink). In Vienna the Saxe-Teschens were gifted the Tarouca Palace, a 1740s extension to the Hofburg that Duke Albert had rebuilt by the Belgian-born architect Louis Montoyer. Marie-Christine died prematurely in 1798, and Albert devoted the rest of his life to enriching his art collection, which would ultimately form the nucleus of the Albertina. In 1819 the Duke acquired Schloss Seelowitz in Moravia, where the entire set of stools was located for a time during the 19th century, according to the inventory labels on the four in the Al Thani Collection. At some point before 1919 at least part of the group was sent to Vienna, as six of the stools are visible in interior photographs of the Albertina Palace taken prior to its nationalisation after World War I. Although the fine art collection passed into state ownership, Archduke Friedrich was allowed to retain the furniture, much of which was gradually dispersed, although the stools do not appear in the main auction of the Archduke's furniture at Albert Kende auction house, Vienna on 8-10 February 1933. A pair of stools from the suite appeared at Phillips Zurich 28-29 November 2000, lot 339, and a single was sold Sotheby's Paris, 17 December 2002, lot 94.

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monture de bronze doré, bois de rose, bois de noisetier

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LITERATURE
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Joseph Folnesic, *Alte Innenräume, Österreichischer Schlösser, Paläste und Wohnhäuser,* Vienna 1921, plates 5, 6 and 13.

See footnote to previous lot

⁕ **150 000-300 000 €**

154 000-307 000 US$



82

IMPORTANTE PAIRE DE TERRINES COUVERTES EN ARGENT, LEURS PRÉSENTOIRS ET LEURS DOUBLURES, PAR ROBERT-JOSEPH AUGUSTE, PARIS, UNE TERRINE 1775-1776, L'AUTRE TERRINE ET LES DOUBLURES 1776-1777

A FRENCH PAIR OF FRENCH SILVER TUREENS, COVERS, STANDS AND LINERS, ROBERT-JOSEPH AUGUSTE, PARIS, ONE TUREEN 1775-1776, THE OTHER TUREEN AND THE LINERS 1776-1777

le présentoir reposant sur quatre pieds, à anses feuillagées, le corps appliqué de feuilles de chêne suspendues à des médaillons gravés 'GS' sous couronne princière, anses en tête de bouc

each of oval *bombé* shape, resting on four cast foliate scroll feet, the sides applied with oak leaf swags and acorns hung from circular medallions engraved with the script initials '*GS*' below a German Prince's crown, with two cast goat mask handles, with husk border above a foliage band, the cover cast and chased with rosettes and with a foliage and ribbon-tied reeded stylized pomegranate, the oval stand cast and chased with rosettes and with husk borders terminating in foliate scroll bracket handles, on four fluted oval bun feet, the stand engraved in the middle with script initials '*GS*' below a German Prince's crown, the stands stamped with inventory numbers *S3* and *S4*, the tureens *S3A* and *S4A*, the covers *S3C* and *S4C*, the liners with gilt interior *S3B* and *S4B*

height 22,44 in.; weight 677,2 oz.; 57 cm; 19200 g.

PROVENANCE

Baron Robert de Rothschild (1880-1946);
Palais Galliera, Paris, lot 63;
Christie's Londres, 6 décembre 2012, lot 33.

EXHIBITED

Paris, Musée des Arts Décoratifs, *Exposition d'orfèvrerie française civile*, 1926, illustrated only.

LITERATURE

C. Bouchon, *Le baron Robert de Rothschild (1880-1946), collectionneur et mécène*, fig. 9, photograph of vitrine including the tureens during the 1926 Paris *exposition d'orfèvrerie française civile*.
D. Langeois, *et al.*, *Quelques chefs d'oeuvres de la Collection Djahanguir Riahi*, Milan, 1999, pp. 265-269.

400 000-600 000 €

410 000-615 000 US$





Robert-Joseph Auguste was born in Mons on March 23, 1723, the son of a Parisian bourgeois. He became a master at a relatively late age, 34 years, in 1757, and perhaps this explains his mature and original taste. He worked from 1745 for other silversmiths and for the King. He was appointed Goldsmith to the King on March 23, 1775.

His reputation as a silversmith developed quickly and he gained renown internationally. For example in 1756-1760, he made a pair of *pots-à-oille* for King Christian VII of Denmark and, in 1755, he delivered to the marquise de Pompadour a gold salt and pepper shaker depicting "a Dutchman presenting an oyster and a peasant holding a sack". These objects were sold in 1777 and were described as "of good taste and of the most perfect execution by Monsieur Auguste". The fact that a silversmith was mentioned in a sale catalogue at the time proves the high regard in which he was held. That same year also began his deliveries to the Russian court, which lasted until the 1780s : the Ekatrinoslav service (1776-1778, together with Spriman and Lenhendrick, the Nijni-Novogorod service (1778-1779), the Kazan service (1778, together with Lenhendrick) and the Moscow service (1782-1783). In addition to these, Baron de Folkersham mentions in the Imperial collection inventory, 2 tureens, 4 sauce-boats, 12 salt-cellars, 8 wine-coolers, some candelabra and some teapots. Also in 1777, Auguste was commissioned to complete the Crown jewels and delivered to King George III of England a very important service, now partly on display at Waddesdon Manor in England and in the Louvre.

In 1785, his son Henri became master in his turn and, in September 1789, he was entrusted by Thierry de Ville d'Avray with the inventory of the King's silver. He died in 1805.

This pair of tureens was possibly also commissioned by King George III of England, who regularly offered diplomatic presents. In that case, *GS* could be for Prince George Frederich Carl, Duke of Sachsen-Meiningen (1763-1803) but no proof can be provided. Auguste improved the tureens' design after the ones he made in 1771, sold at Sotheby's Monaco, 9 December 1990, nr 1341. Particularly, the stands are far more elaborate and elegant on the pair in the current lot.

Baron Robert de Rothschild (1880-1946) was the youngest son of Baron Gustave(1829-1911). He was a great art collector and had a special appeal for Auguste's silver. As well as these tureens he also owned a pair of wine coolers, and a pair of glass coolers, exhibited together with the tureens in 1926.

One of Robert's cousin, Baron Alphonse, acquired a large part of the Hanover service made for George, Elector of Hanover, later King George III. In 1924, this famous service, one of the only French eighteenth century Royal surviving services, was sold by the Hanover heir to the Viennese dealer Gluckselig. It is now split mainly between Waddesdon manor, Buckinghamshire, and the Louvre museum.



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PAIRE DE VASES MONUMENTAUX EN GRANIT ET BRONZE DORÉ MONTÉS SUR COLONNES DE LA FIN DU XVIIIE - DÉBUT DU XIXE SIÈCLE, À LA MANIÈRE DE JEAN-LOUIS PRIEUR ET JEAN-FRANÇOIS FORTY

A PAIR OF MONUMENTAL VASES ON COLUMNS, LATE 18TH - EARLY 19TH CENTURY, IN THE MANNER OF JEAN-LOUIS PRIEUR AND JEAN-FRANÇOIS FORTY

gilt-bronze mounted granite; each of baluster form, with gilt-bronze rim to top, putti hanging from laurel wreaths as handles, and the fluted body with gilt-bronze laurels to grooves, on circular waisted socles; on granite columnar pedestals
total height 77½in.; vases only height 37½in.; 197 cm.; 95 cm.

(4)

PROVENANCE
Galerie J. Kugel, Paris, 2007.

LITERATURE
J.-L. Gaillemin, *Antiquaires. The Finest Antique Dealers in Paris*, New York 2000, p.86-87.

VASE MANIA

The efflorescence of the Parisian school of gilt-bronze production in the 18th century contributed to the popularity of mounted objects and vases in precious marbles and hardstones, a trend that reached its peak during the Louis XVI period. Particularly sought after were marble specimens dating from antiquity such as Egyptian porphyry and granite, imported from Italy by prominent Parisian collectors and connoisseurs like the Marquis de Marigny, the Comte d'Angiviller and the Duc d'Aumont, who was also the head of the *Menus Plaisirs du Roi*, the official body responsible for Court ceremonies and festivities and an important employer of designers and architects who had a major influence on contemporary decorative arts in general.

The rarity, high cost and logistical challenges involved with procuring antique stone in Italy led the *Menus Plaisirs* to seek more local sources, and in 1768 suitable veins near Remiremont in the Vosges region of Eastern France were discovered. A *manufacture priviligiée* was established and soon opened an outlet in Paris serving as a 'magasin ou dépôt des ouvrages en roches, composées de granits, granitelles, jaspes, serpentins et porphyres' and vases of comparable scale to the offered lot were being produced in the 1780s.

AN ENDURING MODEL FOR MOUNTS

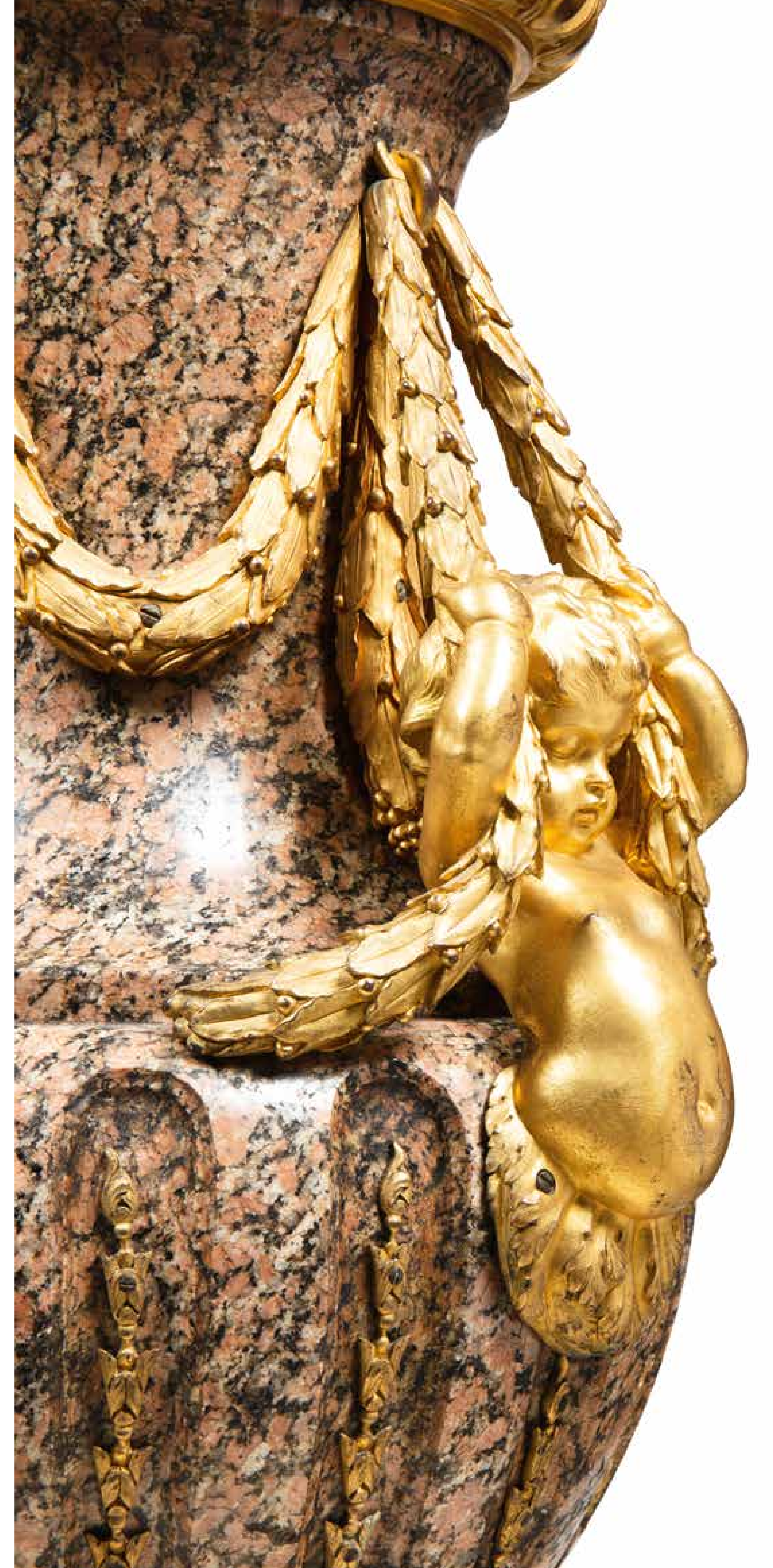
The motif of a half figure of a small boy or putto with an endearingly plump belly and raised arms holding garlands appears in a drawing for a two-branch wall light attributed to the sculptor and bronze chaser Jean-Louis Prieur (1732-1795) (private collection, sold Sotheby's Monaco, 26 November 1979, lot 598; ill. in Ottomeyer and Pröschel, *op. cit.*, p.173). Wall lights based on this design were executed in both three- and two-light versions; examples of the latter include a pair formerly in the Goldschmidt-Rothschild collection, Berlin, and a set of four sold Sotheby's New York, 10 November 2006, lot 54.

Prieur employed similar figures of children in other designs for candelabra, wall lights and chandeliers, and this design element was taken up by other artists, such as the draughtsman and ornamental engraver Jean-François Forty (active c.1775-1790). Forty often terminated his putto figures with acanthus scrolls or bifurcated Triton tails, seen for example in a pencil drawing for a clock case now in the Metropolitan Museum (48.148(42)) or the design for a wall light appearing as plate 5 in his *Cahier de Six Bras de Cheminées.* Related putti mounts appear on numerous recorded examples of mounted objects, including a pair of blue Chinese porcelain vases illustrated in P. Kjellberg, *Objets montés du Moyen-Âge à nos jours,* Paris, 2000, p.113.

See extended note at sothebys.com

150 000-300 000 €

154 000-307 000 US$









Portrait d'Anatole Demidoff (1813-1870), 1831, Karl Bryullov (1799-1852). Huile sur toile
© Palais Pitti

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TABLE EN MICROMOSAÏQUE ET BRONZE DORÉ, PAR GIOACCHINO BARBERI, D'APRÈS ALEXANDRE ORLOVSKI, ITALIE, VERS 1830-1833

AN ITALIAN GILT-BRONZE AND MICROMOSAIC TABLE BY GIOACCHINO BARBERI, AFTER ALEXANDER ORLOVSKI, CIRCA 1830-1833

le plateau décoré d'une scène de bataille de la guerre Russo-Turque en 1828-1829, inscrit sur le dessous au crayon de cire noir avec la lettre cyrillique G 1459, ainsi que F1700 et 50 st en caractères latins

inscribed on the underside in black wax crayon with the Cyrillic letter *G 1459*, as well as *F1700* and *50 st* in Latin characters, of circular form with a central rectangular panel depicting a battle after an original watercolour by Alexander Orlovski; the central scene surrounded by four sections, the front and back depicting the Russian Imperial double-headed eagle amidst laurel, oak and wheat leaves, the left and right with Russian and Turkish military trophies, all within a band of laurel branches and set into a chased gilt-bronze frame of laurel, the gilt bronze tripartite base composed of a pedestal in the form of a fasces surrounded by three imperial double-headed eagles grasping symbols of victory in their talons
height 33½in.; width. 41 in; 84 cm; 104 cm.

PROVENANCE
Prince Anatole Demidoff;
Vente San Donato, 5 mai 1880, lot 316, acheté par 'Debuck' ou 'Dubuck', selon une annotation de la copie personnelle de la catalogue de vente du Prince Demidoff;
Collection Frederic R. Halsey, Anderson Galleries, New York, 22-25 janvier 1919, lot 423
Collection de Mrs. Harriet Rider, Anderson Galleries, New York, 8-9 octobre 1920, lot 315;
Acquis à cette vente et puis par descendance;
Sotheby's New York, *Russian Works of Art*, 12 avril 2011, lot 254.

300 000-500 000 €

154 000-256 000 US$

Atop one of the rarest and most extraordinary micromosaic tables ever known is a scene from the Russo-Turkish War of 1828-1829 with the title, artist and date in micromosaic at its lower border: 'Prise de Bounchoux pres de la Forteresse de Kartz....Gioacchino Barberi F. Roma 1833 (Capture of the Horsetail Flag near the Fortress of Kars ... Gioacchino Barberi Made it in Rome 1833)'. Extensive research by a team of art historians, archivists, and other specialists led by Dr. Jeanette Hanisee Gabriel, Honorary Curator of the Gilbert Collection, Victoria & Albert Museum, London and author of *Micromosaics: The Gilbert Collection* (London 2000) has produced extensive evidence suggesting that the original, intended owner of this table could only have been Nicholas I, Emperor of Russia from 1825-1855.

Several preeminent aspects of Nicholas' personal and official life are embodied in this object. First, the majestic table base consists of three Russian Imperial double-headed eagles with attributes dating exclusively to the reigns of Nicholas and his predecessor and older brother, Alexander I. Second, the aesthetic elements composing the tabletop epitomize Nicholas I's fierce Russian patriotism and well-defined aesthetic preferences: a central dramatic, yet detailed, battle scene from the Russo-Turkish War of 1828-1829, after an original watercolour by a Russian court artist. This is surrounded by emblems of the victor and the vanquished, trophies, uniforms, weapons, flags, as well as oak leaves representing strength and laurel leaves symbolic of victory. Third, the incomparable aesthetic quality of this richly executed table's subject matter demonstrates the Emperor's second great passion, art. Nicholas I was one of the greatest patrons of the arts among nineteenth-century monarchs, perhaps the best heir to his grandmother Catherine II's program of art collecting and museum building. The use of Roman micromosaic as the tabletop's medium attests to Nicholas' role as a major patron of this relatively new and rare art form.

During Nicholas I's reign, there were four stated prerogatives of Sovereign Power: Exemption from law; Inviolability; [possession of] The Imperial Court, and, most relevant to this table, the "prerogative of honour – the Monarch's title and coat of arms...The coat of arms has for its principle element the two-headed eagle adopted by Grand Duke Ivan III...after 1472." (*Statesman's Handbook*, vol. 1, p. 8) Only members of the Russian Court were empowered to display the Imperial coat of arms, also known as the Imperial state seal *(Gosudarstvennyi gerb*). In fact, the *Complete Collection of Laws of the Russian Empire* (*Polnoe Sobranie Zakonov Rossiiskoi Imperii*) states in both the 1797 and 1857 editions that the use of the Imperial state seal in which the double-headed eagle has on its breast the Moscow city seal (the shield with St. George slaying the dragon) is limited exclusively to the Emperor and direct heir (*PSZRI-1*, 1797, #17906, p. 41). The eagles on the table base, as well as those rendered in golden micromosaic on the tabletop, are the second of two official variants used during the reign of Nicholas I. The first variant was an older form long in use in Imperial Russia: a thrice-crowned double-headed eagle with raised wings, with a shield with St. George slaying a dragon on their breast, and holding an orb and scepter in their talons. The double-headed eagle in the Imperial state seal of the second type had lowered wings, a single, large crown, and a shield with St. George slaying a dragon; one talon held a laurel wreath and in the other was some combination of a sword, lightning bolts and a torch. In a recent study of Russian state symbolism, Georgii Vilinbakhov, Deputy Director of the State Hermitage Museum and Russia's State Heraldry Master, notes that the variant of the Imperial state seal which appears on the table base first emerged during the reign of Alexander I (1801-1825) in the wake of Russia's victories in the Napoleonic Wars and symbolized Russia's military supremacy. During Nicholas I's reign, this variant was increasingly used to decorate items associated with the Russian army and navy, such as regimental banners (Vilinbakhov 2010, pp. 64-65). It is well documented that the Emperor maintained almost obsessive control over the smallest details of court art and protocol. It follows that the choice of iconography, subject matter, medium, and artists for this mosaic table must have come from Nicholas.

This tabletop's mosaic scene was painstakingly copied from a watercolor painting by Alexander Orlovski, dated 1830, which has been traced to the Museum of Modern Art in Lodz, Poland (Atsarkina, p. 182 and Ertman, p. 139-140). Clearly, this watercolor served as the cartoon for the micromosaic tabletop scene. It is almost identical in scale and is a perfect match in color and compositional detail to the scene on the table. During his lifetime, Orlovski achieved great renown among Russia's artistic and intellectual circles; the poet Pushkin made clear his contemporaries' regard for Orlovski's skill as a battle painter in the seminal poem *Ruslan and Ludmila* (1820), when, in Canto Two, the narrator, wanting to describe a battle, invokes the artist's name: "Your pencil, quick, Orlovski! Make us / a sketch of that night-shrouded fray." Orlovski was equally accomplished at attracting influential patrons. Although born the son of an inn-keeper, he was able to attract the attention of Princess Izabela Czartoryska, an influential Warsaw art collector and founder of Poland's first museum, who in 1793 began to pay for his studies with her court artist, Jean-Pierre Norblin de la Gourdaine. After a brief stint fighting and being wounded in the Kosciuszko Uprising, he secured the patronage of Prince Jozef Poniatowski. By 1802, he felt that he needed to find a larger stage for his work and moved to the Imperial capital of St. Petersburg, where the Czartoryskis and Poniatowskis arranged introductions to the city's most influential collectors and *salonniers* such as Prince Alexander Naryshkin, Director of the Imperial Theaters, and Count Stanislaw Pototski, who introduced him to the emperor's brother, Grand Duke Konstantin Pavlovich, who made him a Painter to the Grand Duke's court and provided him with a three-room apartment in the Grand Duke's Marble Palace in St Petersburg where his duties were described as providing Konstantin with drawings 'of the formation and transformation of the Russian Army and of contemporary events in which it had gloriously participated' (Karsavin, p. 314). He earned the title, Academician of Battle Painting from the Russian Academy of Arts, in 1809 for his painting "The Cossack Bivouac" (The State Russian Museum) and later worked under the aegis of the Topographical Department of the Imperial Army's General Staff. Over the years, he earned a significant reputation as a specialist depicting military uniforms, made several series of drawings and prints of Russian uniforms for the General Staff and designed uniforms for Polish regiments (Valkovich, pp. 11-18 and 'Pisma Vel. Kn. Konstantin...'). This would have been appreciated by the Emperor, who was fanatical about accurate depictions of uniforms and all things military. Orlovski was therefore a natural choice to paint the composition for this table.

Nicholas I was a patriot and art collector with a particular passion for military scenes. This central mosaic panel is exuberant with the action, color, and drama of a Russian conquest, perfectly suited to his taste. Besides purchasing the finest mosaics available, Nicholas originated the idea of commissioning individualistic designs. This table's artistic program is believed the earliest known example of his innovation of ordering micromosaic compositions based on his own personal experiences, a practice similarly reflected in his commissions for oil paintings of contemporary incidents, such as Sauerweid's *Attack on the Fortress of Varna on 29 September, 1828* (Rebbecchini, p. 60). This combination of elements characteristic of Nicholas I's tastes are exquisitely merged in the Kars table.







The inspiration for the table's mosaic battle scene occurred a few years after Nicholas became emperor, when Russia entered the Russo-Turkish War of 1828-1829. This was an especially dramatic episode for Nicholas because he was the first Russian Emperor to set foot in Turkish territory since Peter the Great in 1711. He crossed the western front through Bulgaria, and over the next few weeks was elated by his troops' successes, including taking the Fortress of Kars on 23 June 1828. Although he was soon confronted with the brutal realities of war, including shortages of water, provisions and ammunition, alongside deadly heat and widespread disease, a victory was essential. While the Russo-Turkish War of 1828-29 was motivated in part by Russia's desire to keep the Turkish Straits open and exports flowing, Nicholas also wanted to emphasize Russia's position as protector of her Orthodox brethren living in Greece, who had been involved in a bloody uprising against the Ottomans since 1821. The plight of the Greeks was well-known across Europe and inspired such monumental and inspiring works as Eugène Delacroix's 1824 *The Massacre at Chios* (Louvre). While Alexander I had been loath to engage Russia in another series of wars, Nicholas I was eager to engage the Porte on behalf of Russian trade and religious freedom for Orthodox believers in the Balkans and Greece. The Russian army's great success, and the territories gained or reclaimed were commemorated in numerous paintings by Sauerweid, Suchodolski and others and informed the basic interior design of the Alexandria Cottage, Nicholas I's beloved family retreat near Peterhof. The vestibule had embedded within its walls a stone taken from the Ottoman fortress at Varna in 1828 and a pair of captured Turkish cannons was placed at the gates (Shemanskii and Geichenko, p. 7 and Wortman, pp. 339-341). This table was undoubtedly one of many items that would have been commissioned to memorialize the victory.

The Russian capture of the bunchuk, the horsetail flag of Mehmet-Emin Pasha, Commander of the Fortress, was a decisive moment in the siege of Kars. The ancient Fortress of Kars sat atop a high rocky cliff on the major trade route from Asia Minor, and had always been considered impregnable. Fourteen Russian battalions were present at the siege; two each of the Thirty-Ninth, Fortieth and Forty-Second Jager regiments; two battalions each of Crimean and Shirvan Infantry Regiments; two battalions each of the Georgian Grenadier and the Yerivan Carabineer Regiments. The blue uniformed figure may represent the Polish Joint Lancer regiment. The Russian soldiers in green uniforms appear to be the Russian Forty-Second Jaeger Regiment. The composition can be seen as something of a response to Delacroix's *The Massacre at Chios*, in which the foreground is filled with ill and injured men, women, and children waiting, as the painting's full title specifies, either to be slaughtered or enslaved by the Ottoman warrior astride a horse at right. In the center of the tabletop and Orlovski's watercolor, an Ottoman horseman is surrounded on all sides by advancing Russian troops. One Russian officer brandishes a sword while his comrade, who has been knocked off his fallen horse and lost his cap struggles heroically, and successfully, to take possession of the Ottoman battle standard.

Raised and trained in a military environment, Nicholas was infatuated with the army and its spectacle. He was ecstatic when Emperor Alexander allowed him to join the army in 1814. However, his mother, Dowager Empress Maria Fedorovna, exerted her influence to balance

his education with an equally strong cultural emphasis. From as early as the age of eight, various artists were engaged to tutor Grand Duke Nicholas. Emperor Alexander arranged in 1816 for the important military painter, Alexander Sauerweid, to teach Nicholas drawing. Nicholas' favorite artistic subjects related to his army life; parades, military reviews, military architecture, forts, uniforms, cavalry, and, of course, battles. He became highly skilled, and even painted military figures into some of the existing landscape paintings in the Imperial collections. Some of his drawings are still preserved in the Russian State Archives. His education also included extensive touring abroad with scholars to study the great art collections of Europe, and, over time, he became a sophisticated connoisseur. By the time this table was produced, the Emperor was actively collecting art of many genres and periods. However, his personal focus was on military and battle scenes which he viewed as vitally important documentary vehicles for preserving Russia's historic triumphs, stating "I love these paintings and consider them highly useful: there is so much history we must pass down to our descendants – our great feats in the Caucasus and much else…it takes a military man to paint these subjects." (Rebecchini, p. 59)

Clearly, the two most significant influences in Nicholas I's background, art and the military, became merged. Upon becoming Emperor in 1825, he named his former art tutor, Sauerweid, as First Artist of the Military Topography Department for the Army. By 1829, Nicholas had placed the St. Petersburg Academy of Art under the authority of the Ministry of the Imperial Court. He became intimately involved in overseeing the smallest details of artists and their productions. His hands-on involvement was the dominant force in Russian art. This trend continued when he later established the 'New Hermitage', the first Russian museum available to the Russian people. In this artistic milieu as well, the smallest detail was subject to his overriding preference and approval, from the color of walls to the distance between paintings. This all-encompassing, autocratic approach is further indication that this micromosaic table could almost certainly have only been created at his will and discretion.

Nicholas I was the greatest patron of Roman micromosaics during the zenith of its production in the second quarter of the nineteenth century. It was a direct consequence of the Emperor's Imperial patronage that the micromosaic art form reached it highest point. Michelangelo Barberi's micromosaic portrait of Nicholas I which portrays him at about the time of his accession, is now at the Victoria and Albert Museum, London. Nicholas I collected micromosaics of the highest quality and originality, and actively promoted development of the art form.

In 1823, Michelangelo Barberi created *The Triumph of Cupid* (Hermitage) a prize winning table exhibited in Rome, and intended for Pope Pius VII, who died that year. Nicholas apparently heard of the table and made arrangements for its purchase. Barberi delivered the table to Russia in 1827. The mosaicist declined the Emperor's invitation to stay and work on other projects, and citing poor health, left for Paris. This event was described in the *Notizie del Giorno* (Rome, 17 June, 1828): "Il Cav Michelangelo Barberi, of whom we have frequently made honourable mention, arrived in this city last week from Paris, after having given to several of the sovereigns of Europe proofs of his taste in the fine arts, and received the most valuable presents at their hands. A dangerous illness has obliged him to leave Moscow at the moment when a vast career was opened to his talent. He had been charged by the Russian government to restore that part of the Cremlin [sic] which had been inhabited by the Czar Alex. Michelovitz in the seventeenth century; and previously to his departure, he sent several designs and notes for the conduct of the works, which gave perfect satisfaction to the Emperor Nicholas." (Lady Morgan, p. 61)

A file under the name, G. (Gioacchino) Barberi, dated September 28, 1826, was recently discovered in the Russian State Historical Archives in St. Petersburg. This file contains a document of payment signed by Prince Alexander Golitsyn 'from the Cabinet of His Imperial Majesty to the Italians [sic] G. Barberi for various mosaic objects made by him…' (RGIA, f. 519, o. 9, d. 495, p. 1) In this document, two payments of six thousand rubles each were paid to *G. Barberi* for the 'Table with Cupids.' The record of two payments to G. Barberi suggests that Gioacchino and Michelangelo were collaborating as mosaicists at this date. These documents and Michelangelo's illness may also explain why the next important mosaic table believed to have been ordered by the Emperor, our present lot, was signed by Gioacchino Barberi.

A tabletop of this complexity would have taken several years to complete, hence the gap between the date of the battle and the date on its top. Each of the two Barberis had large workshops near the Spanish Steps in Rome, an area known for mosaic ateliers, and would have shared their numerous craftsmen. Michelangelo's greatest fame was for his tabletops, although he did not see fit to leave a record of his small works (Alfieri, p. 279). Gioacchino, on the other hand, has historically been known as an exceptional maker of small mosaics. An example is a Russian military scene depicting a 'Band of Tartar Warriors,' a subject similar to the Kars table (Sotheby's, New York, 23 June, 1983, Lot 24). In 2010 a large table with 'Doves of Pliny' by G. Barberi, signed and dated 1820, was discovered in a private English collection. Another of his tables, signed and dated 1840, displays a central mosaic of a Rothschild coat-of-arms (Gabriel, p. 281).

Nicholas I was instrumental in the design of at least two later tables by Michelangelo Barberi (now believed to be the brother of Gioacchino Barberi, who made the Kars table). The first of these tables, called 'The Beautiful Skies of Italy,' dated 1846, features a central profile portrait of the Empress Alexandra Fedorovna (Hermitage; Efimova, No. 73). The second table, circa 1850, titled 'Flora of the Two Sicilies,' was inspired by the Emperor's 1845 tour of Europe, and displays a central portrait of his daughter, Grand Duchess Olga. (Gilbert Collection in London; Gabriel, No. 32). In Michelangelo Barberi's book of 1856, he describes the Emperor's visit in 1845: "When his Majesty the Emperor of all the Russians honored the Cavaliere Barberi with a visit to his studio, he deemed to order, besides the table The Beautiful Skies of Italy, another table made up of three *vedute* of Sicily and equally of Naples and its vicinity. The Tsar also requested that a portrait of his daughter, Grand Duchess Olga should be in the center of the table, symbolically placed inside a star obscuring the sun so that one could say, 'C'est une beauté qui efface le soleil' (Gabriel, pp. 86-87).

Illustrious provenance from the late nineteenth century has been found for the Kars table. It appeared in the famous 1880 sale of the Palace of San Donato by Prince Paul Demidoff, heir and nephew to Prince Anatole Demidoff. The Demidoffs were a rich and powerful Russian dynasty of industrialists, the major producers of steel and cast iron, and chief suppliers of arms to the Russian army. Their mines also produced precious metals, gems and semi-precious stones, such as malachite and lapis lazuli, used throughout Europe in the finest furniture, art objects and architecture. Their riches produced one of the greatest art collections in history.

San Donato, the Florentine residence of the Demidoffs, was built in Polverosa, north of Florence, by Nikolai Nikitich Demidoff (1773-1828), a few years after he had been made Russian ambassador to the Court of Tuscany in 1819. Nikolai was succeeded by Anatole (1813-1870), who further expanded the art collections. San Donato had a fourteen-room museum to hold many of his treasures. The San Donato sale catalogue lists three micromosaics in the Mosaic Room. This room was so-named in honor of two large micromosaic pictures, the Roman Forum and Saint Peter's Plaza by M. Barberi. These were gifts to Anatole from Grand Duke Leopold II of Tuscany, and demonstrate the high esteem in which the micromosaic art was held. ('Le Palais de San Donato…' The third micromosaic listed in the "Micromosaic Room," lot 316, was the table now offered for sale. It is described in the Palais de San Donato catalog as a 'Grand et beau guéridon rond à dessus en mosaïque de Rome, signé Gioachino Barberi, 1833. Représentant la Prise de Bounchkoux [sic], près la forteresse de Kartz, par l'armée russe sur les Turcs. Le pied, en bronze doré, est composé de trois aigles russes à deux têtes, tenant dans leurs serres des sceptres et des couronnes, et portant des écussons représentant l'archange saint Michel. Diam., 1 m. 05 cent.' How this table came into the possession of Anatole Demidoff is not known. One can speculate that Demidoff may have acquired it by gift or purchase during the reign of Alexander II when many of Nicholas I's royal art works, reputed not to have been in Alexander II's taste, were deaccessioned.

Prince Paul Demidoff's personal catalogue, notated in his handwriting, refers to the purchaser of this table only as 'Debuck' or 'Dubuck.' (San Donato Catalogue, Wallace Collection). Debuck has not been further identified, but seems most likely to have been a buyer's agent or a dealer. The table appears next in New York at the sale of Frederick R. Halsey in 1919. It came up at the same auction house the following year, 1920, in the sale of Mrs. Harriet Rider, where it was likely purchased by the ancestor of the present owner.

Identifying the place in history of this phenomenal table has revealed that its Russian-designed top and likely Russian gilt bronze base are unique and of such quality that it can be ranked as the most important known micromosaic. Gioacchino Barberi has been brought to light as a major mosaicist. New facets of the vehement role of Nicholas I as an innovative monarch and collector have been revealed; this table demonstrates a fervent and conscious employment of the visual arts in promotion of Russia. The importance of the Kars table transcends its form as a functional object, or even as an art work of surpassing value and quality. It came into existence with the purpose of glorifying and proclaiming Russian power and patriotism. Its micromosaic top makes a statement by means of a pictorial representation of a contemporary historic Russian military event, a victory which is literally and figuratively supported by the Imperial coat of arms of Nicholas I, three golden double-headed eagles which symbolize the emperor's role as supporter of the nation. It is thrilling that this table of surpassing quality and historic magnitude, which has remained unidentified in private American collections for a century until its sale in 2011, should now emerge again to worldwide awareness.

Sotheby's is grateful to Dr. Jeanette Hanisee Gabriel for compilation of this scholarly note. Dr. Gabriel wishes to thank the following for assistance in researching and cataloging this lot: Svetlana Chestnykh, Marina Dobronovskaya, Dmitry Gurevich, Dr. Alexander Mikaberidze, Dr. Igor Sychev (State Hermitage Museum), Jeremy Warren (Wallace Collection), Paulina Woszczak (Muzeum Sztuki w Łodzi), and Juna Zek (State Hermitage Museum)


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Portrait de Friedrich Wilhelm III, roi de Prusse, probablement par François Gérard, 1814-1816 © Oxford University Images/VADS


Portrait de l'Impératrice Maria Feodorovna par Alexander Roslin, 1777 © Hermitage Museum, St Petersburg



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GUÉRIDON ROYAL EN BRONZE DORÉ AVEC UN PLATEAU EN PORCELAINE PAR LA KÖNIGLICHE PORZELLAN-MANUFAKTUR (K.P.M.), BERLIN, PROBABLEMENT D'APRÈS KARL FRIEDRICH SCHINKEL, VERS 1818-1819

A ROYAL GERMAN NEOCLASSICAL GILT-BRONZE GUÉRIDON WITH A PORCELAIN PLAQUE BY THE KÖNIGLICHE PORZELLAN-MANUFAKTUR (K.P.M.), THE PORCELAIN PLAQUE SIGNED KRÜGER 1818 AND PROBABLY AFTER A DESIGN BY KARL FRIEDRICH SCHINKEL, BERLIN, CIRCA 1818-1819

la plaque de porcelaine signée Krüger 1818

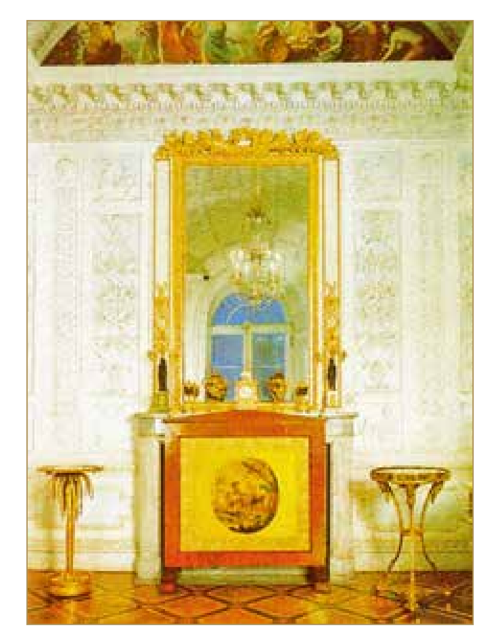
the circular top with a quadruple border cast with trellis-work and enclosing a porcelain plaque depicting a great variety of flowers, raised on a gilt-bronze stem in the form of a palm tree terminating in curled leaves at the bottom, on a circular dished base cast with a gadrooned frieze and fitted with a pierced gallery, raised on bun feet
height 31½in.; diameter 16 7/3 in.; 81 cm; 42,5 cm.

PROVENANCE
Commandé et acheté par le roi Friedrich Wilhelm III (1770-1840), roi de Prusse (1797-1840);
Peut-être livré à l'impératrice Maria Feodorovna (1759-1828), pour le palais de Pavlovsk;
R. Lepke, Berlin, Collections du Palais impérial russe, 1928;
Christie's Monaco, 1er juillet 1995, lot 173;
Sotheby's New York, *Collections of Lily & Edmond Safra*, 19 octobre 2011, Vol. IV, lot 740;
Sotheby's Londres, *Treasures*, 8 juillet 2015, lot 37.

200 000-300 000 €

205 000-307 000 US$







La loge de la grande-duchesse Maria Feodorovna (1759-1828), palais Pavlovsk, Saint-Pétersbourg, modèle similaire à gauche.



Gueridon dans la loge de la grande-duchesse Maria Feodorovna

This superbly decorated and cast guéridon table is a visually stunning representation of the art of exoticism in the form of a palm tree and is part of a group of seven that were all produced at the K.P.M. Manufactory in Berlin in the first quarter of the 19th century. All of them had a base cast in gilt-bronze in the form of a palm tree emerging from a stylised pot surmounted by a circular porcelain plaque.

The offered table is listed in the "Conto Buch Sr. Majestät..." (His Majesty's Royal Account Book of King Friedrich Wilhelm III for 1819, and described as a round table top with floral design on a dark ground and a bronze stand like a palm tree. The signature on the porcelain plaque may be that of Karl Friedrich Peter Krüger (1782-1832), who worked for the K.P.M. from 1796-1829 (information kindly supplied by Eva Wollschläger).

According to Dr. Ilse Baer and Dr. Wittwer, Director of the Stifung Preußische Schlösser und Gärten in Berlin, seven palm tree porcelain table tops were commissioned by Friedrich William III mainly with either flowers or grapes. They were made during the zenith of the history of the Berlin manufactory. In 1814, successful experiments with greens formulated from chromium-oxidul made a fundamental change in the technical process of painting views so that oil paintings could be more easily copied onto the table-tops and therefore appeared in greater numbers and according to Baer op. cit., `a clear improvement in and greater colour balance with a correspondingly richer palette can be established for the years after the War of Liberation'.

The account book in the K.P.M. archives reveals that each table described as "a bronze stand like a palm tree" was gilt and priced at 236 Reichstaler, while the tops were priced at 100 Reichstaler each (I. Baer, op. cit., pp. 13-14). All of the tables, with the exception of the Elgin table discussed *post*, were decorated with a floral design of a `bouquet of flowers' or a `ground densely covered with flowers' as on the present example, on a white or `dark' ground or with 'coloured grapes'.

The other examples are recorded as follows:

- One of these tables `densely covered with flowers' is at Pavlovsk Palace, in the dressing room of Empress Maria Feodorovna (1759-1828), see Alain de Gourcuff, ed., *Pavlovsk, The Palace and The Park*, Paris, 1993, p. 136 (fig.1). The second table of this form is at Pavlovsk Palace, in the dressing room of Empress Maria Feodorovna (1759-1828), see Duchamp, op. cit., p. 136. This table was ordered in December 1818 for "Her Majesty, the Russian Empress, mother" and was a gift from Grand Duke Nikolai Pavlovitch, brother of Tsar Alexander I to his mother Dowager Empress Maria Feodorovna (née Sophie Dorothea von Württemberg). The Duke married Princess Charlotte, daughter of King Friedrich Wilhelm III of Prussia in 1817. It is possible that the offered table was a pair to the one at Pavlovsk. The construction of Pavlovsk Palace was initiated by Duchess Maria Feodorovna and Duke Pavel Petrovich (1754-1801) in 1781 after the birth of their first son. After her husband's assassination in 1801, Maria Feodorovna retired to Pavlovsk, which was partially consumed by fire in 1803.



Dessus d'une table commandée par le roi Friedrich Wilhelm III pour la princesse Luise Radziwill. Collection privée.



Dessus de table commandé par le roi Friedrich Wilhelm pour Maria Anna von Hessen-Homburg. Collection privée.



Dessus de table, vendu chez Sotheby's Londres, 13 juin 2001, lot 325. © Archives Sotheby's

She employed Alexander Voronikhin and Carlo Rossi, amongst others, to head the renovations and the redecoration of the state apartments. The guéridon, now in her dressing room, entered the Imperial Collection following this period of reconstruction as a gift from her son Grand Duke Nikolai Pavlovitch. The Grand Duke (1796-1855), the future Tsar Nicholas I, was a major client of the K.P.M. manufactory, witnessed by the magnificent table commissioned for his wedding in 1817, sold by the Soviets, Lepke, Berlin, November 6th-7th, 1928, and now in the Hillwood Museum, as well as his wedding service, neither of which were delivered until 1823.

- Another with a similarly decorated floral top, the porcelain plaque signed Krüger 1819, was commissioned by King Friedrich Wilhelm III on May 15th 1819 and offered to his cousin Princess Luise Radziwill, as a birthday gift on 13th October 1819, daughter of Prince Ferdinandt of Prussia, brother of Frederick II and married to Fürst Antoni Radziwill, now in a private European collection (fig.2).

- A third table with grapes on the top on a dark ground was commissioned and purchased by King Friedrich Wilhelm III on October 11th 1819 and offered as a birthday gift on October 13th 1819 to his sister-in-law, Maria Anna von Hessen-Homburg, who was married to his brother Prince William of Prussia, formerly in the same private collection (fig.3).

- A fourth was formerly in the collection of 11th Earl of Elgin and 15th Earl of Kinkardine, K.T. and sold Sotheby's London, June 13, 2001, lot 325 (fig.4). That table, inset with a roundel bearing the mark of the Berlin porcelain factory, was gifted to Frederick William Augustus Bruce (1814-1867), son of Thomas Elgin, as a christening present by Frederich William III of Prussia (1770-1840).

- A fifth, also depicting flowers on it stop, is currently in a Private European collection.

- A sixth is shown in a watercolour of 1847 in the Berlin Stadtschloss, destroyed in World War II (fig.5).

See extended note on Sothebys.com



Une table similaire représentée dans une aquarelle de 1847 au Stadtschloss de Berlin.



Frédéric-Guillaume IV, roi de Prusse (1795-1861), XIXeme siècle, anonyme. Huile sur toile. Collection privée © X.D.R.

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TAPIS D'AUBUSSON "LA FORÊT NOIRE", CONÇU PAR JEAN-BAPTISTE-AMÉDÉE COUDER, 1844

AN AUBUSSON "LA FORÊT NOIRE" CARPET, DESIGNED BY JEAN-BAPTISTE-AMÉDÉE COUDER, 1844

height 299¼in.; width 221⅔in.; 760 cm; 563 cm.

PROVENANCE
Manufacture Sallandrouze de Lamornaix, 1844;
Roi de Prusse, Frederich Wilhelm IV;
Ancienne collection Hervert Gutmann, galerie Paul Graupe Berlin, 13 avril 1934;
Hôtel d'Orrouer, Paris.

EXHIBITED
Paris, *Expositions des produits de l'Industrie française*, 1844.

LITERATURE
Susan Day and Daniel Alcouffe, *Great Carpets of the World*, Thames & Hudson, 1996, pp. 253-254, fig. 253.

500 000-1 000 000 €

515 000-1 030 000 US$



Although Aubusson was one of the three major centres of carpet production in France in the nineteenth century, it was facing growing competition with the advancements of manufacturers in England, along with the demands of an expanding client base. In response, owner and director Charles Sallandrouze de Lamornaix sought to rejuvenate the designs of his carpets and tapestries while maintaining the high quality synonymous with Aubusson production. He called to new designers, such as Jean-Baptiste Amédée Couder, designer of this impressive carpet.

At a similar time, in the 18th and early 19th century, French expeditions to the south Pacific islands were rapidly increasing, including those of Louis Antoine de Bougainville (1766–69), Jean François de la Pérouse (1785–88), Étienne Marchand (1790–92), and Antoine Raymond-Joseph de Bruni d'Entrecasteaux (1791–93) (Eric Kjellgren, "European Exploration of the Pacific, 1600–1800." In *Heilbrunn Timeline of Art History*. New York, 2004). Such expeditions fuelled a passion among art collectors for non-Western styles both in ornament and technique. By 1842, just two years before the manufacture of this carpet, Tahiti and the Marquesas were declared a French protectorate, and this may well have prompted Amédée Couder's use of Polynesian motifs in this carpet.

Features such as the cane surround framing the field, evocative of Tahitian architecture, and the inclusion of fruits such as breadfruit, date palms and prickly pears reveal an eclecticism characteristic of Amédée Couder. The designer's varied influence is demonstrated by another tapestry in the 1844 exhibition, entitled *L'Asie,* also manufactured by Sallandrouze and now in the Louvre Museum, Paris (inv.no. OA 11775). The vegetation, undoubtedly comparable to the present carpet, leads into a frame incorporating windows with lobes arches and star motifs reminiscent of the architecture of the Alhambra in Islamic Spain surrounding an elephant with a palanquin. A similarly clad elephant and a vibrant design comparable to the present lot is found on a *Nowruz* shawl designed by the same artist and recently exhibited with Francesca Galloway, *Threads of Influence: Textiles from the 2nd–20th century,* London, 2021, no.9.

It is hard to imagine that the design of this carpet, rich and exuberant with botanical life, had once been intended to have had an even more elaborate scheme. Writing of his original design, Amédée Couder reveals plans for a tiger vanquished by a lion, and a lynx in pursuit of a fleeing gazelle stalked from above by an owl and vulture. Due to the cost and deadline of the project, the project realised by Sallandrouze was altered, although lost none of its enthusiasm in the kaleidoscopic flora (Susan Day and Daniel Alcouffe, *Great Carpets of the World,* 1996, p.253). Its rich scheme gradually reveals itself as combatting snakes project from the vegetation, their bodies skilfully entwined within the branches, while a gecko flees the scene, and another lizard takes shelter beneath the leaves.

Aptly described as the "jewel" of the 1844 exhibition (Day and Alcouffe, *op.cit.,* p. 253), this spectacular carpet might be read as a celebration, however fantastical, of the flora and fauna revealed to the French during their expeditions, and the taste for exoticism that Aubusson wished to promote in the first half of the 19th century.



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JOSÉ MARÍA SERT (1874-1945)
'VISION DE NAPLES'
PARAVENT À ONZE FEUILLES, VERS 1923
BOIS DORÉ ET GLACIS NOIR

JOSÉ MARÍA SERT (1874-1945)
'VISION DE NAPLES'
AN ELEVEN-LEAF SCREEN, CIRCA 1923

giltwood and black glaze; decorated with scenes against the Bay of Naples
140⅞in x 315 in; 390 x 800 cm.

PROVENANCE
Collection de Gabrielle Chanel, acquise vers 1925 et installée au 29, rue du Faubourg Saint Honoré ;
Acheté par Sert lorsque Mademoiselle Chanel a quitté l'appartement quelques années plus tard;
Collection de la Marquise de Ruisedana, pour son palais sur La Rambla, Barcelone;
Duran Arte y Subastas, Madrid, 28 mars 1995, lot 42;
Pierre Passebon, Galerie du Passage, Paris, 2002;
Christie's Paris, *Important Mobilier et Objets d'Art, Orfèvrerie, Céramiques Européennes et Art d'Asie*, 23 juin 2005, lot 410;
Collection privée.

EXHIBITED
José María Sert, Le Titan à l'oeuvre (1874-1945), Petit Palais, Paris, March -August 2012.

LITERATURE
A. Del Castillo, *Jose Maria Sert su vida e su obra*, 1949, ill. 139.

300 000-500 000 €

307 000-515 000 US$





José Maria Sert (1874-1945), the "Tiepolo of the Ritz", is part of the closed circle of the great society artists of the 20th century. He married the famous Misia Godebska whom Forain introduced to him, better known as Misia Sert, a central figure in artistic and literary Paris at the end of the 19th century and between the wars. Muse successively of Mallarmé, Vuillard, Renoir, Proust, Diaghilev and Cocteau, Misia was also the confidante of Gabrielle Chanel for whom Sert created this screen.

Undermined by the Parisian *avant-garde*, he is part of a primarily decorative painting tradition influenced by Goya, Manet and of course Tiepolo. In his studio in the rue Barbet de Jouy, Sert created a grandiose decor in the image of his painting, mixing baroque furniture, gilded bronzes, crystals and Coromandel screens. Gabrielle Chanel retained this lesson in decoration and applied it in all her Parisian residences thereafter, as her apartment on rue Cambon still testifies. Sert held a salon there where he received the entire Café Society of the time, who commissioned him for multiple projects.

Specializing in very large wall decorations and screens, he went from polychrome painting to monochrome painting on a gold background, which better suited his exuberant style. He received important commissions at the turn of the century throughout Europe and more particularly in England (between 1914 and 1915 for Lady Ripon at Combe Court and Sir Philip Sassoon at Lympe and between 1918 and 1919 for Sir Saxton Noble at Wretham Hall). He received his first commission in the United States in 1924 for Mr. Joshua Cosden's music room in Palm Beach. An exhibition in New York at the Wildenstein Galleries completed his launch across the Atlantic. He then undertook grandiose projects such as an entire room at the Waldorf Astoria in New York in 1930, and the entrance main building of Rockefeller Center, built in 1933.

"Art loses the last representative of great painting", wrote Paul Claudel in Le Figaro on 14 December 1945, on the death of his friend José María Sert. The monumentality of his work and the power of his personality made Sert an artist unanimously admired in his time.



L'HÔTEL LAMBERT, ROMAN

BY PATRICK MAURIÈS

Lorsque le marteau retombera sur une première adjudication le 11 octobre 2022, se refermera un nouveau chapitre de l'inépuisable fiction qui est celle de l'hôtel Lambert.

Peu de lieux dans Paris dont l'histoire soit aussi flamboyante, la chronique aussi précise, l'architecture autant admirée, les protagonistes aussi fameux de siècle en siècle. Vaisseau arrimé à la pointe de l'ile Saint-Louis, il en est pour ainsi dire l'expression même : contraint dans son espace, pris dans le carcan géométrique des rues étroites et des quais, exemple, par contrecoup, d'admirable ingéniosité.

Comme l'île, l'hôtel Lambert peut se comparer autant à un vaisseau qu'à une scène de théâtre où sont tour à tour convoqués peintres, architectes, musiciens, écrivains, comédiens et figures du monde ; et le passage d'un acte à l'autre de son histoire offre l'occasion toute trouvée de remonter le temps pour évoquer quelques-unes des figures qui l'animèrent.

Jeux d'optique

Commandité par Jean-Baptiste Lambert (1607-1644), seigneur de Sucy et de Thorigny, conseiller et secrétaire du roi, l'hôtel auquel il donna son nom surgit de terre, comme d'un seul tenant avec le réseau de bâtiments et de travées que nous connaissons, au milieu du XVIIe siècle. Lieu jusqu'alors de friche, ou paissaient les animaux, traversé par le fleuve à l'endroit où se trouve aujourd'hui la rue Le Regrattier, l'« île aux vaches » fit l'objet d'un des premiers programmes parisiens de promotion immobilière, encouragés par le pouvoir, après celui de la place des Vosges (alors « Place Royale ») achevée en 1612.

Initiée deux ans plus tard, grevée par des dizaines d'années d'imbroglios judicaires et de renversements d'alliance, l'entreprise définit pourtant le cadastre de l'île telle que nous la connaissons, dégageant la rue Traversante (aujourd'hui rue Saint-Louis-en-l'Ile) et faisant surgir un impressionnant ensemble d'hôtels particuliers dont, outre l'hôtel Lambert, ceux de Bretonvilliers, de Lauzun (à l'origine Gruyn des Bordes), de Gillier et l'hôtel Hesselin. L'île Notre-Dame, qui ne deviendra « Saint-Louis » qu'au XVIIIe siècle, devient un lieu huppé pour grands et petits-bourgeois, gens de robe et fortunes nouvelles fondées sur la spéculation, la noblesse s'en tenant à ses propres quartiers, plus proches du Louvre.

Jean-Baptiste Lambert avait fait la connaissance de Louis Le Vau (1612-1670) dans les cercles de jeunes gens pressés, comme lui, qui gravitaient autour de Marie de Médicis ; et il confia à l'architecte qui n'avait alors que vingt-sept ans la construction de son hôtel. Lancé à la fin de 1639, le chantier fut terminé deux ans plus tard, mais le propriétaire ne prit possession des lieux qu'au printemps 1644, après l'achèvement des travaux de décoration intérieure.

L'entreprise tenait de la gageure non seulement sous l'angle du temps, mais aussi sous celui de l'espace : d'une surface restreinte (moitié moindre que celle de l'hôtel voisin de Bretonvilliers), la parcelle « en fichu », vague trapèze bordé d'un côté par les immeubles adjacents, de l'autre par les quais de Seine, ne pouvait se prêter au modèle jusqu'alors reçu de l'hôtel particulier – où le portail d'entrée ouvre sur une cour d'honneur donnant accès au corps de logis principal, derrière lequel se trouve un jardin. Le Vau exécuta un beau tour d'illusionniste : le portail d'entrée donne bien sur une cour, au fond de laquelle un corps de bâtiment axial se prolonge en deux ailes latérales, reliées à la rue par une troisième, plus basse. Mais cours et jardin ne partagent plus le même axe perspectif : ils sont dissociés, déboîtés et juxtaposés : séparés par les grands appartements qui se déploient toujours entre cour et jardin, mais latéralement, sur la droite ; et s'y ajoute une aile en équerre comprenant deux galeries superposées.

A la hiérarchisation horizontale des fonctions et des espaces, essentielle dans ce type de construction, Le Vau substitue une hiérarchisation verticale, qui l'amène à jouer un nouveau tour d'illusionniste : cantonnant les espaces de service --cuisine, offices, salle des communs, chambre des serviteurs-- au rez-de-chaussée, de plain-pied sur la cour, il surélève le jardin, de l'autre côté de l'aile droite, à l'intérieur de hauts murs de soutènement, et le met de niveau avec le premier étage, côté cour : dissymétrie qui a le double avantage d'épargner aux étages nobles les risques de nuisances liées aux activités des communs et d'ouvrir les appartements d'apparat et les galeries à la lumière et à la vue sur la Seine

Poursuivant son jeu sur les apparences et la définition de l'espace, Le Vau procède en une succession d'écrans : le haut portail à voussures et aux vantaux sculptés de lions, de palmes et de mascarons qui marque l'entrée de l'hôtel, sur la rue Saint-Louis-en-l'Île, suit le modèle des grandes entrées traditionnelles, mais la cour d'honneur sur laquelle il ouvre n'introduit pas, on l'a dit, à un corps de logis central, mais à un impressionnant escalier à deux rampes. Le visiteur se trouve ainsi confronté à une sorte de *frons scenae*, dont l'aspect théâtral est accentué par une grisaille de Le Sueur, bordé par deux pans concaves qui adoucissent les angles de la cour : comme contraints par le manque d'espace, ils créent un effet de tension dynamique, proche de celui qui anime certaines façades de Borromini.

Jean-Baptiste Lambert meurt à trente-sept ans, en décembre 1644, n'ayant habité l'hôtel que quelques mois ; c'est à son frère, et héritier, Nicolas, grand maître des eaux et forêts de Normandie, puis maitre des comptes en 1646, que l'on doit l'essentiel des décors peints et sculptés qui donnent au lieu son aura. Ils témoignent d'une véritable révolution du goût dans les premières décennies du XVIIe siècle : les éléments de décor jusqu'alors traditionnels – murs couverts de tapisseries, poutres et solives historiées—sont remplacés, sous l'influence de Mazarin et du « goût italien », par la mise en place de plafonds à fresque ou à caissons et de lambris muraux peints de couleurs vives, souvent rehaussés d'or.

Nicolas Lambert se tourne vers les jeunes artistes du moment : Eustache Le Sueur (1617-1655), Charles Le Brun (1619-1690) et leur aîné : François Perrier (1590-1650). Le premier commence par concevoir le décor, aujourd'hui dispersé, du cabinet de l'Amour en 1645 ; il complète quelques années plus tard celui, initié par François Perrier, de la chambre des muses, destinée à Marie de l'Aubépine, l'épouse du maître des lieux ; il peint aussi ce qui est peut-être sa dernière œuvre, le plafond à voussures du cabinet des Bains, variant, dans un registre maniériste, la thématique de l'eau et de ses figures allégoriques.

A ces espaces privés, s'ajoute celui, plus imposant, à fonction de représentation, de la future galerie d'Hercule : Nicolas Lambert le confie à Charles Le Brun dont c'est la première œuvre d'envergure et qui couvre le plafond de la voute, longue de vingt-deux mètres, d'une célébration du héros mythologique ; les couleurs éclatantes et l'illusion de profondeur de la fresque contrastent superbement avec les lambris de stuc, uniformément recouverts d'une couleur bronze, et variant à leur tour l'illustration de la légende d'Hercule, exécutés par Gerard van Opstal.

En associant, en une conjonction remarquable, un architecte et deux peintres dont le trajet s'esquissait à peine, Nicolas Lambert ne pouvait certes imaginer la fortune qui devait être celle de ce décor d'exception, ni qu'il laissait là l'une des expressions les plus achevées des débuts du classicisme français.

Le baron dans l'île

Ce décor, dans lequel on a pu voir la préfiguration de la galerie des Glaces, resta dans la famille Lambert jusqu'en 1732 ; date à laquelle il fut vendu à un fermier général, Claude Dupin, seigneur de Chenonceaux, dont l'une des filles , Louise, compta parmi les grandes figures féminines des Lumières et fit venir dans ses salons tout ce que le monde littéraire et philosophique comptait de luminaires – de Fontenelle à Marivaux et de Buffon à Montesquieu (elle fut aussi incidemment l'aïeule de George Sand, appelée à paraître sur la scène de l'hôtel au siècle suivant).

Louise Dupin céda ensuite la place à une autre salonnière, non moins remarquable, Emilie de Breteuil, marquise du Châtelet (1706-1749) qui, sur les instances de son amant, Voltaire, esthète soucieux d'un certain bien-être, poussa son généreux époux à acquérir cette « *maison faite pour un souverain qui serait philosophe* » ; ledit philosophe n'en profita cependant pas aussi longtemps qu'il l'aurait souhaité, Madame du Chatelet n'y tenant salon que cinq ans durant.

L'hôtel connut ensuite de multiples vicissitudes, passant dans les mains de divers propriétaires, subissant divers aléas au cours de la Révolution et de l'Empire, et perdant certains de ses trésors avant d'être réduit au rôle de dépôt d'une entreprise de matelassiers. Il fallut attendre le milieu du XIXe siècle pour le voir retrouver un peu de son lustre sous l'impulsion de ses nouveaux propriétaires, les princes Czartoryski ; ils en feront un haut-lieu de la représentation et de la résistance polonaise en Europe, en même temps que du romantisme français, impliquant dans sa restauration Delacroix et Viollet-le -Duc, et conviant lors de diners et de bals, qui défraient la chronique mondaine de l'époque, tant Balzac, Lamartine et George Sand que Berlioz, Liszt et Chopin.

Les Czartoryski devaient être les seuls propriétaires de l'hôtel à y résider durant plus d'un siècle ; ils furent progressivement amenés, pour faire face aux charges de son entretien, à le diviser en appartements et à les proposer à la location. Fraîchement arrivé à Paris, le jeune héritier désargenté d'une famille de banquiers austro-hongrois, Alexis von Rosenberg, troisième baron de Redé (1922-2004) cherchait où s'installer lorsqu'il entendit parler par l'un de ses amis, le décorateur Victor Grandpierre, d'un « *appartement de prestige, mais à rafraîchir, sur l'Ile Saint-Louis* ».

« *Il y avait un appartement à louer à l'hôtel Lambert*, se souvient-il dans ses mémoires, *J'étais impatient de le voir, et aussitôt que ce fut fait, je décidai que c'était l'endroit où je vivrais désormais. Je n'ai jamais changé d'avis depuis, et cela fait maintenant cinquante-cinq ans que j'en ai franchi la porte pour la première fois* ».

La vie d'Alexis de Redé se confondit dès lors avec celle de ses appartements dont il entreprit une rénovation minutieuse ; les travaux durèrent deux ans avant qu'il ne puisse emménager. Sa relation avec le milliardaire Arturo Lòpez-Willshaw, mais aussi et surtout les moyens de ce dernier ne furent pas sans favoriser ses désirs de grandeur. « *Ma première tâche*, résume-t-il, *fut de régler les uns après les autres les problèmes qui assaillent les vieilles demeures, problèmes qui sont familiers à tous ceux qui y ont été confrontés… Dans un second temps, les choses devinrent plus intéressantes : il s'agissait de redonner leur lustre passé à chacune des pièces, de dénicher le meuble qui convienne le mieux, l'argenterie, les livres finement reliés, les bronzes et les objets d'art de toute sorte. Aucun détail ne devait être négligé si je voulais obtenir l'effet escompté.* ».

S'assurant la collaboration de Georges Geffroy, autre décorateur phare de l'époque (et rival de Grandpierre), le baron imagina en particulier une spectaculaire bibliothèque à doubles frontons brisés dont les colonnes géminées, couleur lapis-lazuli, étaient un trompe-l'œil de stuc, au parfait unisson de la décoration d'origine.

Alexis de Redé eut, au cours des années diverses voisines plus ou moins pittoresques : Mona Bismarck, qui habita l'hôtel avant de s'installer quai de New-York ; Millicent, duchesse de Sutherland, qui laissa comme trace de son passage un ensemble de tombes miniatures dans le jardin abritant les restes de ses animaux de compagnie ; Michèle Morgan enfin, qui résida vingt ans, de 1955 à 1975, au-dessus de la galerie d'Hercule, dans de petits appartements repeints de gris perle qu'elle ne quitta qu'avec difficulté.

Sous le magistère du baron, l'hôtel vit se donner d'innombrables dîners, où une armée de valets de pied servait dans de la vaisselle d'or, à la lumière des bougies ; on vaporisait régulièrement les bouquets de fleurs afin qu'ils paraissent toujours couverts de rosée ; thés et cocktails se succédaient ; mais surtout cours et salons se transformèrent en théâtres de bals restés célèbres.

Le premier -- « Bal des Têtes » -- fut donné le 23 juin 1957 : chaque invité était « *prié de venir en s'étant composé une tête spéciale* », et le baron se fit aider par un jeune assistant de son ami Christian Dior, Yves Mathieu-Saint-Laurent, dont il découvrit alors le talent et la richesse d'invention. Ce bal n'offrait cependant que la préfiguration discrète de celui qui devait suivre, douze ans plus tard, le 5 décembre 1969, et rester dans les mémoires sous le nom de « Bal Oriental ». Alexis de Redé en confia en confia la scénographie à un duo de décorateurs alors en vogue, Jean-François Daigre et Valérian Stux-Rybar --salués par la presse comme « *les Fred Astaire et Ginger Rogers de la décoration* » -- que caractérisait un certain sens de l'excès et qui avouaient « *n'avoir que rarement travaillé pour de petits budgets* ». On murmura, de fait, que le bal avait coûté près d'un million de dollars…

Deux éléphants blancs de papier mâché, grandeur nature, accueillaient les quatre cents invités dans la cour ; et seize culturistes déguisés en esclaves nubiens jouaient les porte-torchères entre le départ de l'escalier et l'entrée des appartements où un vizir d'opéra, vêtu de noir, annonçait théâtralement les invités. La reine du Danemark, Brigitte Bardot, Salvador Dalí, Marie Bell, Liza Minnelli et le prince de Thurn und Taxis firent partie des *happy few* ; mais c'est finalement la vicomtesse de Bonchamps qui impressionna le plus le baron : déguisée en pagode, elle dut se faire transporter jusqu'à l'hôtel à l'arrière d'un camion, et ne put s'asseoir qu'une fois quitté cet encombrant appareil. Arrivés à vingt-deux heures, les invités ne quittèrent les lieux qu'à cinq heures du matin.

Un épilogue provisoire

En 1975, les Czartorisky, toujours propriétaires de l'hôtel, annoncèrent sa mise en vente, ce qui laissait le baron démuni ; son amie de toujours, Marie-Hélène de Rothschild, vola à son secours, persuadant son mari, Guy, de se porter acquéreur de l'endroit, où le baron conserverait ses appartements : à la question qui lui avait un jour été posée de définir son idée du bonheur, elle avait répondu : « vivre en communauté élue ». Avec l'aide du décorateur milanais Renzo Mongiardino (1916-1998), elle s'efforça de dégager l'hôtel de la gangue sombre et néo-gothique dans laquelle il était jusqu'alors resté ; elle parvint à concilier l'opulence opératique du style Rothschild avec les camaïeux étouffés, la sensualité retenue qui caractérisait le style de Mongiardino.

Après la disparition de Marie-Hélène en mars 1996, et celle d'Alexis de Redé en septembre 2004, Guy de Rothschild décida de mettre en vente une demeure qui avait perdu à ses yeux sa raison d'être et ne convenait pas aux générations futures. L'hôtel fut cédé en 2007 au prince Hamad bin Abdullah Al Thani, membre de la famille royale du Qatar, passionné comme ses frères d'architecture et de mobilier anciens, qui venait d'acheter à Londres Dudley House, l'une des rares demeures historiques ayant survécu aux bombardements du centre de la capitale.

Comme il l'avait fait à Londres, en confiant les travaux d'aménagement au décorateur Alberto Pinto, il ne s'agissait pas seulement à ses yeux de restaurer l'endroit de la façon la plus habile, la moins visible possible, mais pour ainsi dire de remonter le temps, et de recréer plusieurs pièces, jamais décorées auparavant, afin de ramener l'hôtel au plus près d'un mythique état d'origine, dans l'esprit le plus fidèle aux XVIIe et XVIIIe siècles.

S'ensuivit une longue quête, un peu partout en Europe, de mobilier et d' objets dont la provenance, les liens historiques, le raffinement et la qualité d'exécution les rendaient dignes du lieu ; chacune des fresques, chaque élément décoratif fit parallèlement l'objet d'un travail de restauration minutieux, et l'on s'adressa, à côté d'une armée de bronziers, doreurs et tapissiers, aux manufactures d'étoffes les plus prestigieuses pour exécuter à l'identique de modèles anciens, passementeries, broderies, soies et damas.

Ce décor admirable, et si patiemment mis en œuvre, s'efface avec la présente vente, et l'acquisition de l'hôtel en mars 2022 par Xavier Niel, dont l'esprit d'innovation retrouverait à sa manière celui des entrepreneurs aventureux auxquels nous devons l'endroit. S'ouvre un nouveau moment dans l'histoire de cette architecture exemplaire du grand goût français -- qui dût pourtant sa survie à tant d'étrangers : une culture n'est jamais mieux accomplie que par ceux qui l'ont choisie ; s'ouvre un nouveau chapitre du roman de l'hôtel Lambert.

THE RESTORATION OF THE HÔTEL LAMBERT

BY ALAIN-CHARLES PERROT

L'hôtel Lambert est l'un des hôtels les plus prestigieux du Paris du XVIIe siècle.

Son importance est liée à la qualité de sa situation, de son architecture et de ses décors.

Construit à l'origine pour Jean-Baptiste Lambert et terminé pour son frère Nicolas Lambert de Thorigny, en 1648, alors que Louis XIV était encore adolescent, il se situe à la pointe de l'île Saint-Louis et s'ouvre sur la Seine.

Jean-Baptiste Lambert a fait appel à un jeune architecte Louis Le Vau pour concevoir cet hôtel et en inventer un plan innovant.

Son jardin aurait été dessiné par le jeune André Le Nôtre dont ce serait l'une des premières œuvres.

Les décors furent dessinés par le peintre Eustache Le Sueur auquel succéda le peintre Charles Le Brun, tout juste revenu de Rome, qui concevra et réalisera l'ensemble des décors de la galerie d'Hercule.

Ainsi l'on trouve à l'hôtel Lambert – alors dans leur débuts – les trois grands artistes qui marqueront le règne de Louis XIV, celui-ci leur confiant, tout au long de son règne, la réalisation du château de Versailles.

L'hôtel Lambert est aussi remarquable par les personnages qui l'ont habité ou qui l'ont fréquenté : les philosophes Voltaire et Rousseau, les écrivains George Sand et Eugène Sue, enfin le compositeur Chopin.

Après la famille Lambert, l'hôtel a appartenu au XVIIIe siècle à différentes familles de l'aristocratie et de la finance, qui y tiendront de brillants salons littéraires, ajoutant à la valeur de l'architecture le prestige de ses visiteurs.

Au XIXe siècle, l'hôtel, négligé après la Révolution, fut habité par la famille Czartoryski, puis, au XXe siècle, par le baron de Redé, la famille de Rothschild et enfin Son Altesse Cheikh Hamad Al Thani.

À travers une histoire mouvementée, l'hôtel est parvenu jusqu'à nous en conservant ses décors du XVIIe siècle, parfois réaménagés au début du siècle suivant, mais tous remarquables et précieux.

Après son acquisition par la famille Al Thani, une vaste campagne de restauration fut lancée dont j'ai été le maître d'œuvre en tant qu'architecte en chef des monuments historiques. L'ensemble du monument a été restauré. Les couvertures ont retrouvé leur dessin d'origine. Les façades ont été nettoyées et restaurées, les menuiseries ont été reprises, la totalité des menuiseries anciennes étant conservées et remises en état, les autres remplacées par des modèles identiques aux modèles anciens.

À l'intérieur, l'ensemble des sols dallés et parquetés, lambris, dorures, plafonds, peintures de grands maîtres intégrées dans les décors, a été déposé, restauré en atelier puis reposé, ce qui a permis d'intégrer tous les réseaux nécessaires à la qualité d'une habitation d'aujourd'hui.

Les œuvres d'art, peintures, sculptures, marbrerie, ont elles aussi fait l'objet de restaurations, toutes menées par les praticiens les plus compétents et les plus qualifiés.

Grâce à toutes ces démarches a pu être retrouvée la qualité des décors originaux dans le respect de leur histoire et du savoir-faire ancien.

Ces travaux de restauration ont été conduits en plein accord avec le service des Monuments historiques du ministère de la Culture français et du comité scientifique, créé pour l'occasion, qui a suivi le bon déroulement des travaux.

Soulignons l'intervention du cabinet Pinto qui a apporté ses soins à la décoration des lieux.

La passion qui a été la mienne dans l'élaboration du projet de restauration de l'hôtel Lambert et dans sa réalisation est liée à la notion d'« excellence ». Excellence des artistes qui ont conçu et réalisé ces lieux d'exception, excellence des familles qui ont habité l'hôtel, recherche de l'excellence voulue par Son Altesse le cheikh Al-Thani, et dans le projet de restauration que j'ai élaboré, et enfin excellence des entreprises qualifiées, des compagnons et des restaurateurs qui ont exécuté ces ouvrages.

Excellence enfin dans l'intelligence de la main qui, par gestes précis, retrouve le geste de celui qui a créé l'œuvre initiale.



